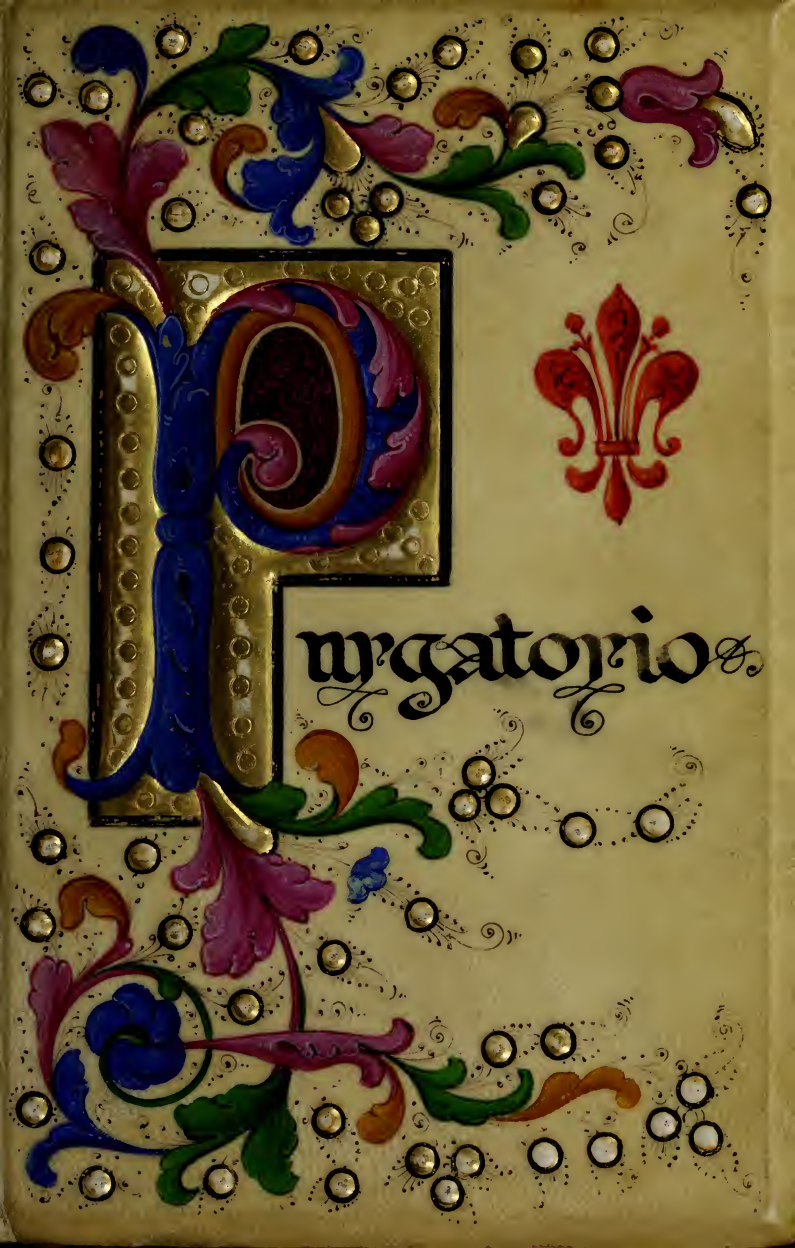
Purgatorio

THE TEMPLE CLASSICS

Edited by

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PORTRAIT OF DANTE WITH THE MOUNT OF PURGATORY IN THE BACKGROUND.
FROM THE PAINTING BY DOMENICO DI MICHELINO IN THE CATHEDRAL OF FLORENCE. 1465.

THE PURGATORIO OF DANTE ALIGHIERI

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Ordina quest' Amore, O tu che m'ami.

JACOPONE DA TODI.

PROLOGUE (1-12). The poets issue on the low-lying shore east of the Mount of Purgatory, and Dante's eyes, which in Hell have shared the misery of his heart, become once more the instruments of delight, as he looks into the clear blue sky and sees Venus near the eastern horizon (13-21). The South Pole of the Heavens is well above the southern horizon, and all is bathed in the light of the glorious constellation never seen since man, at the Fall, was banished to the Northern Hemisphere (22-27). Turning north, the poet perceives the venerable figure of Cato, his face illuminated by the four stars, typifying the four moral virtues (28-39). He challenges the poets as though fugitives from Hell (40-48); but Virgil pleads the command of a Lady of Heaven, and explains that Dante still

Anti-purgatorio

Per correr miglior acqua alza le vele
omai la navicella del mio ingegno,
che lascia retro a sè mar sì crudele.

E canterò di quel secondo regno, 4
dove l' umano spirito si purga
e di salire al ciel diventa degno.

Ma qui la morta poesì risurga, 7
o sante Muse, poichè vostro sono,
e qui Calliopè alquanto surga,

seguitando il mio canto con quel suono, 10
di cui le Piche misere sentiro
lo colpo tal che disperar perdono.

Dolce color d' oriental zaffiro, 13
che s' accoglieva nel sereno aspetto
dell' aer puro infino al primo giro,

agli occhi miei ricominciò diletto, 16
tosto ch' i' uscii fuor dell' aura morta,
che m' avea contristati gli occhi e il petto.

lives, and is seeking that liberty for love of which Cato himself had renounced his life. He further appeals to him, by his love of Marcia, to further their journey through his realm (49-84). Cato is untouched by the thought of Marcia, from whom he is now inwardly severed; but in reverence for the heavenly mandate he bids Virgil gird Dante with the rush of humility and cleanse his face with dew from the stains of Hell, that he may be ready to meet the ministers of Heaven. The sun, now rising, will teach them the ascent (85-108). The poets seek the shore, as the sea ripples under the morning breeze; and Virgil follows Cato's behest, cleansing Dante's face with dew, and plucking the rush, which instantly springs up again miraculously renewed (109-136).

To course o'er better waters now hoists sail the little bark of my wit, leaving behind her a sea so cruel. **Proem**

And I will sing of that second realm, where the human spirit is purged and becomes worthy to ascend to Heaven.

But here let dead poesy rise up again, O holy Muses, since yours am I, and here let Calliope rise somewhat, **Invocation**

accompanying my song with that strain whose stroke the wretched Pies felt so that they despaired of pardon.

Sweet hue of orient sapphire which was gathering on the clear forehead of the sky, pure even to the first circle, **Approach of Dawn**

to mine eyes restored delight, soon as I issued forth from the dead air which had afflicted eyes and heart.

Anti-purgatorio

Lo bel pianeta che ad amar conforta 19
faceva tutto rider l' oriente,
velando i Pesci ch' erano in sua scorta.

Io mi volsi a man destra, e posi mente 22
all' altro polo, e vidi quattro stelle
non viste mai fuor che alla prima gente.

Goder pareva il ciel di lor fiammelle. 25
O settentrional vedovo sito,
poichè privato sei di mirar quelle!

Com' io dal loro sguardo fui partito, 28
un poco me volgendo all' altro polo
là onde il Carro già era sparito,

vidi presso di me un veglio solo, 31
degno di tanta riverenza in vista,
che più non dee a padre alcun figliuolo.

Lunga la barba e di pel bianco mista 34
portava, a' suoi capegli simigliante,
de' quai cadeva al petto doppia lista.

Li raggi delle quattro luci sante 37
fregiavan sì la sua faccia di lume,
ch' io 'l vedea come il sol fosse davante.

"Chi siete voi, che contro al cieco fiume 40
fuggito avete la prigione eterna?"
diss' ei, movendo quell' oneste piume.

"Chi v' ha guidati? o chi vi fu lucerna, 43
uscendo fuor della profonda notte
che sempre nera fa la valle inferna?

Son le leggi d' abisso così rotte? 46
o è mutato in ciel nuovo consiglio,
che dannati venite alle mie grotte?"

Lo duca mio allor mi diè di piglio, 49
e con parole e con mano e con cenni,
riverenti mi fe' le gambe e il ciglio.

The fair planet which hearteneth to love was making the whole East to laugh, veiling the Fishes that were in her train. **The Planet Venus**

I turned me to the right hand, and set my mind on the other pole, and saw four stars never yet seen save by the first people. **The Four Stars**

The heavens seemed to rejoice in their flames. O Northern widowed clime, since thou art bereft of beholding them!

When I was parted from gazing at them, turning me a little to the other pole, there whence the Wain had already disappeared,

I saw near me an old man solitary, worthy of such great reverence in his mien, that no son owes more to a father. **Cato**

Long he wore his beard and mingled with white hair, like unto his locks of which a double list fell on his breast.

The rays of the four holy lights adorned his face so with brightness, that I beheld him as were the sun before him.

"Who are ye that against the dark stream have fled the eternal prison?" said he, moving those venerable plumes.

"Who hath guided you? or who was a lamp unto you issuing forth from the deep night that ever maketh black the infernal vale?

Are the laws of the pit thus broken, or is there some new counsel changed in Heaven that being damned ye come to my rocks?"

Then did my Leader lay hold on me, and with words, and with hand, and with signs, made reverent my knees and brow. **Virgil**

Anti-purgatorio

Poscia rispose lui: "Da me non venni. 52
Donna scese del ciel, per li cui preghi
della mia compagnia costui sovvenni.

Ma da ch' è tuo voler che più si spieghi 55
di nostra condizion com' ella è vera,
esser non puote il mio che a te si neghi.

Questi non vide mai l' ultima sera, 58
ma per la sua follia le fu sì presso,
che molto poco tempo a volger era.

Sì come io dissi, fui mandato ad esso 61
per lui campare, e non v' era altra via
che questa per la quale io mi son messo.

Mostrato ho lui tutta la gente ria; 64
ed ora intendo mostrar quelli spirti,
che purgan sè sotto la tua balìa.

Come io l' ho tratto, saria lungo a dirti: 67
dell' alto scende virtù che m' aiuta
conducerlo a vederti ed a udirti.

Or ti piaccia gradir la sua venuta: 70
libertà va cercando, che è sì cara,
come sa chi per lei vita rifiuta.

Tu il sai, chè non ti fu per lei amara 73
in Utica la morte, ove lasciasti
la vesta che al gran dì sarà sì chiara.

Non son gli editti eterni per noi guasti: 76
chè questi vive e Minos me non lega;
ma son del cerchio ove son gli occhi casti

di Marzia tua, che in vista ancor ti prega, 79
o santo petto, che per tua la tegni:
per lo suo amore adunque a noi ti piega.

Lasciane andar per li tuoi sette regni: 82
grazie riporterò di te a lei,
se d' esser mentovato laggiù degni."

Then answered him: "Of myself I came not. A lady came down from Heaven through whose prayers I succoured this man with my company.

Virgil discourses of Dante's journey

But since it is thy will that more be unfolded of our state, how it truly is, my will it cannot be that thou be denied.

He hath ne'er seen the last hour, but by his madness was so near to it, that very short time there was to turn.

Even as I said, I was sent to him to rescue him, and no other way there was but this along which I have set me.

I have shown him all the guilty people, and now do purpose showing those spirits that purge them under thy charge.

How I have brought him, 'twere long to tell thee: Virtue descends from on high which aids me to guide him to see thee and to hear thee.

Now may it please thee to be gracious unto his coming: he seeketh freedom, which is so precious, as he knows who giveth up life for her.

His prayer to Cato

Thou knowest it; since for her sake death was not bitter to thee in Utica, where thou leftest the raiment which at the great day shall be so bright.

The eternal laws by us are not violated, for he doth live and Minos binds me not; but I am of the circle where are the chaste eyes

of thy Marcia, who visibly yet doth pray thee, O holy breast, that thou hold her for thine own: for love of her then incline thee unto us.

Let us go through thy seven kingdoms: thanks of thee I will bear back to her, if thou deign to be mentioned there below."

Anti-purgatorio

"Marzia piacque tanto agli occhi miei, 85
mentre ch' io fui di là," diss' egli allora,
"che quante grazie volse da me, fei.
Or che di là dal mal fiume dimora, 88
più mover non mi può per quella legge
che fatta fu quando me n' uscii fuora.
Ma se donna del ciel ti move e regge, 91
come tu di', non c' è mestier lusinghe:
bastiti ben che per lei mi richegge.
Va dunque, e fa che tu costui ricinghe 94
d' un giunco schietto, e che gli lavi il viso
sì che ogni sucidume quindi stinghe:
chè non si converria l' occhio sorpriso 97
d' alcuna nebbia andar davanti al primo
ministro, ch' è di quei di Paradiso.
Questa isoletta intorno ad imo ad imo, 100
laggiù, colà dove la batte l' onda,
porta de' giunchi sopra il molle limo.
Null' altra pianta, che facesse fronda 103
o indurasse, vi puote aver vita,
però che alle percosse non seconda.
Poscia non sia di qua vostra reddita; 106
lo sol vi mostrerà, che surge omai,
prender lo monte a più lieve salita."
Così sparì; ed io su mi levai 109
senza parlare, e tutto mi ritrassi
al duca mio, e gli occhi a lui drizzai.
Ei cominciò: "Figliuol, segui i miei passi: 112
volgiamci indietro, chè di qua dichina
questa pianura a' suoi termini bassi."
L' alba vinceva l' ôra mattutina 115
che fuggia innanzi, sì che di lontano
conobbi il tremolar della marina.

"Marcia was so pleasing to mine eyes while I was yonder," said he then, "that every grace she willed of me I did.

Cato replies to Virgil

Now that she dwells beyond the evil stream, no more may she move me, by that law which was made when I thence came forth.

But if a heavenly lady moves and directs thee, as thou sayest, no need is there for flattery: let it suffice thee that in her name thou askest me.

Go then, and look that thou gird this man with a smooth rush, and that thou bathe his face so that all filth may thence be wiped away:

for 'twere not meet with eye obscured by any mist to go before the first minister of those that are of Paradise.

This little isle all round about the very base, there, where the wave beats it, bears rushes on the soft mud.

No other plant that would put forth leaf or harden can live there, because it yields not to the buffetings.

Then be not this way your return; the sun, which now is rising, will show you how to take the mount at an easier ascent."

So he vanished; and I uplifted me without speaking, and drew me all back to my Leader, and directed mine eyes to him.

Virgil and Dante

He began: "Son, follow thou my steps: turn we back, for this way the plain slopes down to its low bounds."

The dawn was vanquishing the breath of morn which fled before her, so that from afar I recognised the trembling of the sea.

Anti-purgatorio

Noi andavam per lo solingo piano, 118
com' uom che torna alla perduta strada,
che infino ad essa gli par ire in vano.
Quando noi fummo dove la rugiada 121
pugna col sole, per essere in parte
dove ad orezza, poco si dirada,
ambo le mani in su l' erbetta sparte 124
soavemente il mio maestro pose;
ond' io che fui accorto di su' arte,
porsi ver lui le guance lagrimose: 127
quivi mi fece tutto discoperto
quel color che l' inferno mi nascose.
Venimmo poi in sul lito diserto, 130
che mai non vide navicar sue acque
uomo che di tornar sia poscia esperto.
Quivi mi cinse sì come altrui piacque: 133
o maraviglia! che qual egli scelse
l' umile pianta, cotal si rinacque
subitamente là onde la svelse. 136

*** See "Dante's Purgatory," "The Chronology of the *Purgatorio*," and the Editorial Note at the close of this volume.

9-12. Calliope—the Muse of Epic Poetry.—The Pierides, the nine daughters of Pierus, King of Emathia, having challenged the Muses to a contest of song and suffered defeat, were changed by them into magpies (see Ovid's *Metam.* v. 293 *sqq.*).

19-21. Venus was not actually in Pisces in the spring of 1300, but Dante is probably following a tradition as to the position of all the planets at the moment of Creation (*cf. Inf.* i. 37-40). In the representation of the Creation in the Collegiate Church at San Gemignano, Venus is depicted as being in Pisces. See diagram on p. 59.

23-27. We must assume either that Dante invented these four stars, which he identifies with the four

Virgil and Dante

We paced along the lonely plain, as one who returns to his lost road, and, till he reach it, seems to go in vain.

When we came there where the dew is striving with the sun, being at a place where, in the cool air, slowly it is scattered;

both hands outspread, gently my Master laid upon the sweet grass; wherefore I who was ware of his purpose,

raised towards him my tear-stained cheeks: there made he all revealed my hue which Hell had hidden.

We came then on to the desert shore, that never saw man navigate its waters who thereafter knew return.

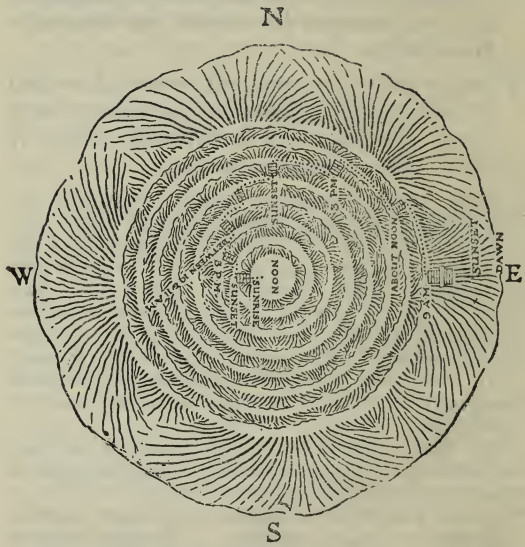
There he girded me even as it pleased Another: O marvel! that such as he plucked the lowly plant, even such did it forthwith spring up again, there whence he tore it.

cardinal virtues—Prudence, Justice, Fortitude and Temperance (*cf.* *Purg.* xxix. 130-132; xxxi. 103-106); or that he had learnt the existence of the Southern Cross from some traveller.—The *prima gente* are probably Adam and Eve. When these were driven from the Earthly Paradise (situated on the summit of the Mount of Purgatory), the southern hemisphere was held to be uninhabited (*cf.* *Inf.* xxvi. 117: *mondo senza gente*): for according to medieval geography the whole of Asia and Africa were north of the equator.

30. Only a portion of the Wain would at any time be visible in the supposed latitude of Purgatory, and it was now completely below the horizon.

31 *sqq.* Cato of Utica (born B.C. 95), one of the chief opponents of Cæsar's measures. After the battle of Thapsus, he committed suicide rather than fall into his enemy's hands (B.C. 46). This was regarded as

the supreme act of devotion to liberty (*Conv.* iii. 5 : 90; *De Mon.* ii. 5 : 98), and partly accounts for his position here (see *vv.* 71, 72); though Virgil's line—*secretosque pios, his dantem jura Catonem* (*Æn.* viii. 670), which refers to the good set apart from the wicked in the world beyond, probably weighed more heavily with Dante. Our poet's general conception of Cato is derived from Lucan (*Pharsalia*, ii. 373-391); and his intense admiration of the man and of his character finds expression in several passages of the *Convito* (iv. 5 : 103; 6 : 71; 27 : 23; 28 : 92). Cato's position as warder of the Christian Purgatory is probably to be explained in a similar way as the position of Ripheus in Paradise (see *Par.* xx. 118 *sqq.*, and *note*); note especially the allegorical significance of the stars in *vv.* 37-39, and the fact that *Sole* is often synonymous with God.



The course of the Poets round and up the northern half of the Mount of Purgatory, from East to West. Seen from above.

40. See *Inf.* xxxiv. 130.

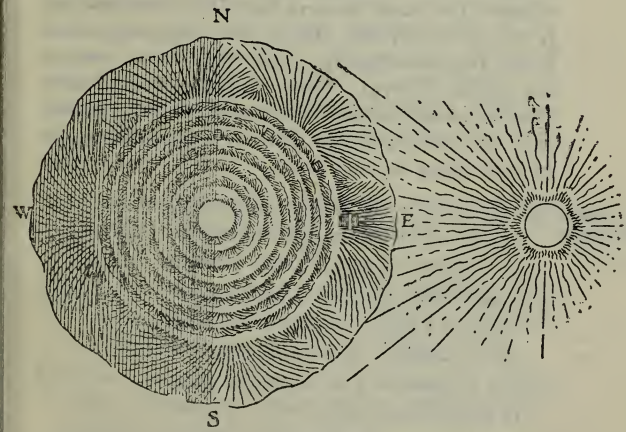
58-60. *ultima sera*, here used in the double sense of bodily and spiritual death (*cf. Conv.* iv. 7: 102 *sqq.*). The verses refer, of course, to the allegory of *Inf.* i.

77. For Minos, see *Inf.* v. 4 *sqq.*

78-80. Marcia (for whom see *Inf.* iv. 128) was the second wife of Cato, who yielded her to his friend Q. Hortensius. On the death of the latter, she was again married to Cato. The *Convito* (iv. 28: 97-159) contains an elaborate allegory, in which the return of Marcia to Cato signifies the return of the noble soul to God.

86. *di là.* These words when used by themselves in the *Purgatorio* always mean "in the other hemisphere."

88. The *mal fiume* is the Acheron (see *Inf.* iii. 70 *sqq.*).



Showing the portions of the mountain under light and shade at 6 o'clock a.m. Cf. *Purg.* ii. 1-9, ix. 44 (*two hours later*), xix. 39, xxvii. 133.

AT Jerusalem day is setting and night rising, and in Purgatory day rising and night setting (1-9); and as the poets, pondering on their course, are delaying their journey against their will, they see glowing red in the east a light swiftly approaching them; which Virgil soon recognises as Charon's angelic counterpart, who with stroke of wing guides a light barque with its charge of happy souls to the mountain of purification (10-45). As they land the souls chant the psalm of the Exodus, and with the sign of the cross their angelic guard departs, to renew his mission (46-51). The risen sun now shoots full daylight into the sky, obliterating Capricorn from the zenith; the new-come folk inquire the way and Virgil answers that he and his companion are strangers like themselves (52-66), whereon the shades observe that Dante breathes and is still in the first life, and in their eagerness almost forget the cleansing for which they have come to the mount (67-75). One especially, the musician Casella, presses forward with a look of such affection that the poet opens his arms to embrace him, but he only clasps an empty shade (76-87). Dante must

Anti-purgatorio

Già era il sole all' orizzonte giunto,
lo cui meridian cerchio coperchia
Jerusalem col suo più alto punto;
e la notte che opposita a lui cerchia 4
uscìa di Gange fuor con le bilance,
che le caggion di man quando soperchia:
sì che le bianche e le vermiglie guance, 7
là dove io era, della bella Aurora,
per troppa etate divenivan rance.
Noi eravam lunghesso il mare ancora, 10
come gente che pensa suo cammino,
che va col core, e col corpo dimora;

now explain the mystery of his own presence in that place while still in the flesh, and Casella in his turn must explain the delay of many months between his death and his admission into the boat of the redeemed that gathers its happy charge at the mouth of Tiber (88-105). Dante's heart and senses are still aching from the anguish of Hell; and the loveliness of earth, sea and sky has re-awakened his perception of the healing power of beauty. So a great longing comes over him once more to hear the sweet singer's voice that has so often soothed him and banished all his cares. Does that power of song which on earth seems akin to the spirit world, survive the great change? (106-111). Casella's answer is to sing, in tones the sweetness whereof can never die, a song that Dante himself had written to the praise of Wisdom; whereon Virgil and all the other souls gather eagerly around, till rebuked for this premature indulgence and repose by the stern Cato, who bids them to press forward the cleansing work of the mountain (112-123). Whereon they scud along the plain like startled doves (124-133).

Dawn of the first day in Purgatory

Already had the sun reached the horizon, whose meridian circle covers Jerusalem with its highest point,

and night which opposite to him revolves, from Ganges forth was issuing with the Scales, that fall from her hand when she prevails;

so that fair Aurora's white and ruddy cheeks, there where I was, through too great age were turning orange.

We were alongside the ocean yet, like folk who ponder o'er their road, who in heart do go and in body stay;

Anti-purgatorio

ed ecco, qual sul presso del mattino 13
per li grossi vapor Marte rosseggia
giù nel ponente sopra il suol marino :
cotal m' apparve, s' io ancor lo veggia, 16
un lume per lo mar venir sì ratto,
che il mover suo nessun volar pareggia ;
dal qual com' io un poco ebbi ritratto 19
l' occhio per domandar lo duca mio,
rividil più lucente e maggior fatto.
Poi d' ogni lato ad esso m' apparìo 22
un non sapeva che bianco, e di sotto
a poco a poco un altro a lui uscìo.
Lo mio maestro ancor non fece motto 25
mentre che i primi bianchi apparser ali ;
allor che ben conobbe il galeotto,
gridò : "Fa, fa che le ginocchia cali ; 28
ecco l' Angel di Dio : piega le mani :
omai vedrai di sì fatti ufficiali.
Vedi che sdegna gli argomenti umani, 31
sì che remo non vuol nè altro velo
che l' ale sue tra liti sì lontani.
Vedi come l' ha dritte verso il cielo, 34
trattando l' aere con l' eterne penne,
che non si mutan come mortal pelo."
Poi come più e più verso noi venne 37
l' uccel divino, più chiaro appariva ;
per che l' occhio da presso nol sostenne,
ma chinail giuso ; e quei sen venne a riva 40
con un vasello snelletto e leggiero,
tanto che l' acqua nulla ne inghiottiva.
Da poppa stava il celestial nocchiero, 43
tal che parea beato per iscritto ;
e più di cento spirti entro sediero.

and lo, as on the approach of morn, through the dense mists Mars burns red, low in the West o'er the ocean-floor; **The Angel of God draws near**

such to me appeared—so may I see it again!—a light coming o'er the sea so swiftly, that no flight is equal to its motion;

from which, when I had a while withdrawn mine eyes to question my Leader, I saw it brighter and bigger grown.

Then on each side of it appeared to me a something white; and from beneath it, little by little, another whiteness came forth. **using his wings as sails**

My Master yet did speak no word, until the first whitenesses appeared as wings; then, when well he knew the pilot,

he cried: "Bend, bend thy knees; behold the Angel of God: fold thy hands: henceforth shalt thou see such ministers.

Look how he scorns all human instruments, so that oar he wills not, nor other sail than his wings, between shores so distant.

See how he has them heavenward turned, plying the air with eternal plumes, that are not mewed like mortal hair."

Then as more and more towards us came the bird divine, brighter yet he appeared, wherefore mine eye endured him not near:

but I bent it down, and he came on to the shore with a vessel so swift and light that the waters nowise drew it in.

On the stern stood the celestial pilot, such, that blessedness seemed writ upon him, and more than a hundred spirits sat within.

Anti-purgatorio

"*In exitu Israel de* Egitto," 46
cantavan tutti insieme ad una voce,
con quanto di quel salmo è poscia scritto.

Poi fece il segno lor di santa croce; 49
ond' ei si gittar tutti in su la piaggia,
ed ei sen gì, come venne, veloce.

La turba che rimase lì selvaggia 52
parea del loco, rimirando intorno
come colui che nuove cose assaggia.

Da tutte parti saettava il giorno 55
lo sol, ch' avea con le saette conte
di mezzo il ciel cacciato il Capricorno,

quando la nuova gente alzò la fronte 58
ver noi, dicendo a noi: "Se voi sapete,
mostratene la via di gire al monte."

E Virgilio rispose: "Voi credete 61
forse che siamo esperti d' esto loco;
ma noi siam peregrin, come voi siete.

Dianzi venimmo, innanzi a voi un poco, 64
per altra via che fu sì aspra e forte,
che lo salire omai ne parrà gioco."

L' anime che si fur di me accorte, 67
per lo spirare, ch' io era ancor vivo,
maravigliando diventaro smorte;

e come a messagger, che porti olivo, 70
tragge la gente per udir novelle,
e di calcar nessun si mostra schivo:

così al viso mio s' affissar quelle 73
anime fortunate tutte quante,
quasi obbliando d' ire a farsi belle.

Io vidi una di lor trarsi davante 76
per abbracciarmi con sì grande affetto,
che mosse me a far lo simigliante.

"*In exitu Israel de Aegypto*," sang they all together with one voice, with what of that psalm is thereafter written.

The souls about to enter Purgatory

Then made he to them the sign of Holy Cross, whereat they all flung them on the strand and quick even as he came he went his way.

The throng that remained there seemed strange to the place, gazing around like one who assayeth new things.

On every side the sun, who with his arrows bright had chased the Goat from midst of heaven, was shooting forth the day,

when the new people lifted up their faces towards us, saying to us: "If ye know show us the way to go to the mount."

And Virgil answered: "Ye think perchance that we have experience of this place, but we are strangers even as ye are.

Virgil speaks to them

We came but now, a little while before you, by other way which was so rough and hard, that the climbing now will seem but play to us."

The souls who had observed me by my breathing that I was yet alive, marvelling grew pale;

Their amazement

and as to a messenger, who bears the olive, the folk draw nigh to hear the news, and none shows himself shy at trampling;

so on my face those souls did fix their gaze, fortunate every one, well nigh forgetting to go and make them fair.

I saw one of them draw forward to embrace me with such great affection, that he moved me to do the like.

Anti-purgatorio

O ombre vane, fuor che nell' aspetto! 79
tre volte retro a lei le mani avvinsi,
e tante mi tornai con esse al petto.

Di maraviglia, credo, mi dipinsi; 82
per che l' ombra sorrise e si ritrasse,
ed io, seguendo lei, oltre mi pinsi.

Soavemente disse ch' io posasse; 85
allor conobbi chi era e 'l pregai
che per parlarmi un poco s 'arrestasse.

Risposemi: "Così com' io t' amai 88
nel mortal corpo, così t' amo sciolta:
però m' arresto; ma tu perchè vai?"

"Casella mio, per tornare altra volta 91
là dove son, fo io questo viaggio,"
diss' io; "ma a te com' è tanta ora tolta?"

Ed egli a me: "Nessun m' è fatto oltraggio, 94
se quei, che leva e quando e cui gli piace,
più volte m' ha negato esto passaggio:

chè di giusto voler lo suo si face. 97
Veramente da tre mesi egli ha tolto
chi ha voluto entrar con tutta pace.

Ond' io che era ora alla marina volto, 100
dove l' acqua di Tevere s' insala,
benignamente fui da lui ricolto.

A quella foce ha egli or dritta l' ala; 103
però che sempre quivi si raccoglie
qual verso d' Acheronte non si cala."

Ed io: "Se nuova legge non ti toglie 106
memoria o uso all' amoroso canto,
che mi solea quetar tutte mie voglie,

di ciò ti piaccia consolare alquanto 109
l' anima mia, che, con la sua persona
venendo qui, è affannata tanto."

O shades empty save in outward show! thrice behind it my hands I clasped, and as often returned with them to my breast. **Dante and Casella**

With wonder methinks I coloured me, whereat the shade smiled and drew back, and I, following it, flung me forward.

Gently it bade me pause: then knew I who it was, and did pray him that he would stay a while to speak to me.

He answered me: "Even as I loved thee in the mortal body so do I love thee freed; therefore I stay: but wherefore goest thou?"

"Casella mine, to return here once again where I am, make I this journey," said I, "but how hath so much time been taken from thee?"

And he to me: "No wrong is done me, if he who bears away when and whom he pleases hath many times denied me this passage;

for of a just will his will is made. Truly for three months past he hath taken, in all peace, whoso hath wished to enter.

Wherefore I, who now was turned to the sea-shore where Tiber's wave grows salt, kindly by him was garnered in. **The Tiber mouth**

To that mouth now he hath set his wings, because evermore are gathered there, they who to Acheron sink not down."

And I: "If a new law take not from thee memory or skill in that song of love which was wont to calm my every desire,

may it please thee therewith to solace awhile my soul, that, with its mortal form journeying here, is sore distressed."

Anti-purgatorio

"*Amor che nella mente mi ragiona,*" 112
cominciò egli allor sì dolcemente,
che la dolcezza ancor dentro mi suona.

Lo mio maestro ed io e quella gente 115
ch' eran con lui parevan sì contenti,
come a nessun toccasse altro la mente.

Noi eravam tutti fissi ed attenti 118
alle sue note; ed ecco il veglio onesto,
gridando: "Che è ciò, spiriti lenti?

qual negligenza, quale stare è questo? 121
Correte al monte a spogliarvi lo scoglio,
ch' esser non lascia a voi Dio manifesto."

Come quando, cogliendo biada o loglio, 124
li colombi adunati alla pastura,
queti senza mostrar l' usato orgoglio,

se cosa appare ond' elli abbian paura, 127
subitamente lasciano star l' esca
perchè assaliti son da maggior cura:

così vid' io quella masnada fresca 130
lasciar lo canto, e gire in ver la costa,
come uom che va, nè sa dove riesca;

nè la nostra partita fu men tosta. 133

1-9. It is sunset at Jerusalem; and midnight on the Ganges, *i.e.* in India [when the sun is in Aries, the night is in the opposite sign of Libra, or the Scales; and Libra falls from the hand of night at the time of the autumn equinox, when the sun enters the constellation, and the nights become longer than the days]: it is therefore sunrise in Purgatory (see the diagrams on pp. 13, 34 and 35).

46. According to Dante (*Ep. ad Can. Grand.* § 7) the anagogical meaning of this Psalm (cxiv.) is "the exit of the sanctified soul from the slavery of this corruption to the liberty of eternal glory." *Cf. Conv.* ii. 1: 63-65, and see *Par.* xxv. 55-57, *note.*

55-57 and 67, 68. See the chronological note, p. 435. The light of the rising sun (which was in Aries) had

"*Love that in my mind discourseth to me,*" began he then so sweetly, that the sweetness yet within me sounds. Casella singeth

My Master and I and that people who were with him, seemed so glad as if to aught else the mind of no one of them gave heed.

We were all fixed and intent upon his notes; and lo the old man venerable, crying: "What is this ye laggard spirits? Cato wroth at the tarrying

what negligence, what tarrying is this? Haste to the mount and strip you of the slough, that lets not God be manifest to you.

As doves when gathering wheat or tares, all assembled at their repast, quiet and showing not their wonted pride,

if aught be seen whereof they have fear, straightway let stay their food, because they are assailed by greater care;

so saw I that new company leave the singing, and go towards the hillside, like one who goes, but knoweth not where he may come forth; nor was our parting less quick.

blotted Capricorn out of mid-heaven (Capricorn touching the meridian at the moment when Aries touches the horizon). See diagram on p. 59.

76. Casella, a musician of Florence or of Pistoia, and a personal friend of Dante's, some of whose verses he is said to have set to music, including perhaps the canzone *Amor che nella mente mi ragiona* (see verse 112) which was subsequently annotated by the poet in the third book of his *Convito*.

98. *da tre mesi, i.e.*, since the beginning of the Jubilee (*cf. Inf.* xviii. 28-33).

100-105. Salvation is to be attained only in the true Church, which has its seat at Rome: hence the souls of those that are not damned assemble at the mouth of the Tiber, the port of Rome.

WHEN Dante has recovered from his confusion, and Virgil from the self-reproach caused by his momentary neglect of his charge, the poets look west toward the mountain. The sun shines behind them and throws Dante's shadow right before him. Now for the first time he misses Virgil's shadow, and thinks that he has lost his companionship; but Virgil reassures him. It is nine hours agone since the sun rose in the place where lies that part of him which once cast a shadow (1-30). The nature of the aerial bodies in the spirit world is unfathomable by human philosophy, which yearns in vain for solutions of the mysteries of faith (31-45). When they arrive at the foot of the mountain, the poets are at a loss how to scale its precipices; but at their left Dante perceives a group of souls slowly moving toward them from the south (46-60). With Virgil's sanction they go to meet them, and by thus reversing the usual direction

Anti-purgatorio

Avvegna che la subitana fuga
dispergesse color per la campagna,
rivolti al monte, ove ragion ne fruga,
io mi ristrinsi alla fida compagna; 4
e come sare' io senza lui corso?
chi m'avria tratto su per la montagna?
Ei mi parea da sè stesso rimorso: 7
o dignitosa coscienza e netta,
come t' è picciol fallo amaro morso!
Quando li piedi suoi lasciâr la fretta, 10
che l' onestade ad ogni atto dismaga,
la mente mia, che prima era ristretta,
lo intento rallargò, sì come vaga; 13
e diedi il viso mio incontro al poggio,
che inverso il ciel più alto si dislaga.

which the souls take, following the sun, they excite the amazement of the elect spirits from whom they inquire their way (61-78). These sheep without a shepherd—for they are the souls of such as died in contumacy against the Church, and they must dree their rebellion against the chief Shepherd by thirty times as long a space of shepherdless wandering—are yet more amazed than before when they see Dante's shadow and hear from Virgil that he is still in the first life (79-99). They make sign to them to reverse their course; and one of them, King Manfred, when Dante has failed to recognise him, tells the story of his death at the battle of Benevento; of the pitiless persecution even of his lifeless body by the Bishop of Cosenza and Pope Clement. He declares that the Infinite Goodness hath so wide an embrace that it enfolds all who turn to it; explains the limitations of the power of the Church's malediction, and implores the prayers of his daughter Constance (100-145).

The Poets go on their way

Although their sudden flight was scattering them o'er the plain, turned to the mount where justice probes us,
I drew me close to my faithful comrade; and how should I have sped without him? who would have brought me up the mountain?
Gnawed he seemed to me by self-reproach. O noble conscience and clear, how sharp a sting is a little fault to thee!
When his feet had lost that haste which mars the dignity of every act, my mind, that erewhile was centred within,
widened its scope as in eager search, and I set my face to the hillside which rises highest heavenward from the waters.

Anti-purgatorio

Lo sol, che retro fiammeggiava roggio, 16
rotto m' era dinanzi, alla figura
ch' aveva in me de' suoi raggi l' appoggio.

Io mi volsi dallato con paura 19
d' esser abbandonato, quando io vidi
solo dinanzi a me la terra oscura.

E il mio conforto: "Perchè pur diffidi?" 22
a dir mi cominciò tutto rivolto;
"non credi tu me teco, e ch' io ti guidi?

Vespero è già colà, dov' è sepolto 25
lo corpo, dentro al quale io facea ombra:
Napoli l' ha, e da Brandizio è tolto.

Ora, se innanzi a me nulla s' adombra, 28
non ti maravigliar più che de' cieli,
che l' uno all' altro raggio non ingombra.

A sofferir tormenti, caldi e gieli 31
simili corpi la virtù dispone,
che, come fa, non vuol che a noi si sveli.

Matto è chi spera che nostra ragione 34
possa trascorrer la infinita via,
che tiene una sustanzia in tre persone.

State contenti, umana gente, al *quia*: 37
chè, se potuto aveste veder tutto,
mestier non era partorir Maria;

e disiar vedeste senza frutto 40
tai, che sarebbe lor disio quetato,
ch' eternalmente è dato lor per lutto.

Io dico d' Aristotele e di Plato 43
e di molti altri." E qui chinò la fronte;
e più non disse, e rimase turbato.

Noi divenimmo intanto al piè del monte: 46
quivi trovammo la roccia sì erta,
che indarno vi sarien le gambe pronte.

The sun, that behind us was flaming red, was broken in front of me in the figure in which it had its beams stayed by me. **Dante's fears**

I turned me aside from fear of being forsaken, when I saw only before me the earth darkened.

And my Comfort began to say to me, turning full round: "Why dost thou again distrust? believest thou not me with thee and that I do guide thee? **set at rest by Virgil**

It is already evening there, where the body buried lies within which I made shadow: Naples possesses it, and from Brindisi 'tis taken.

Now, if before me no shadow falls, marvel not more than at the heavenly spheres, that one doth not obstruct the light from the other.

To suffer torments, heat and frost, bodies such as these that power disposes, which wills not that its workings be revealed to us.

Mad is he who hopes that our reason may compass that infinitude which one substance in three persons fills.

Be ye content, O human race, with the *quia*! For if ye had been able to see the whole, no need was there for Mary to give birth;

and ye have seen such sages desire fruitlessly, whose desire had else been satisfied, which is given them for eternal grief.

I speak of Aristotle and of Plato, and of many others." And here he bent his brow, and said no more, and remained troubled.

We reached meanwhile the mountain's foot: there found we the cliff so steep that vainly there would legs be nimble. **The foot of the Mount**

Anti-purgatorio

Tra Lerici e Turbìa, la più diserta, 49
la più romita via è una scala,
verso di quella, agevole ed aperta.

"Or chi sa da qual man la costa cala," 52
disse il maestro mio fermando il passo,
"sì che possa salir chi va senz' ala?"

E mentre ch' ei teneva il viso basso 55
esaminando del cammin la mente,
ed io mirava suso intorno al sasso,

da man sinistra m' apparì una gente 58
d' anime, che movieno i piè ver noi,
e non parevan, sì venivan lente.

"Leva," diss' io, "maestro, gli occhi tuoi: 61
ecco di qua chi ne darà consiglio,
se tu da te medesmo aver nol puoi."

Guardò a loro, e con libero piglio 64
rispose: "Andiamo in là, ch' ei vegnon piano;
e tu ferma la speme, dolce figlio."

Ancora era quel popol di lontano, 67
dico dopo li nostri mille passi,
quanto un buon gittator trarria con mano,

quando si strinser tutti ai duri massi 70
dell' alta ripa, e stetter fermi e stretti,
come a guardar, chi va dubbiando, stassi.

"O ben finiti, o già spiriti eletti," 73
Virgilio incominciò, "per quella pace
ch' io credo che per voi tutti si aspetti,

ditene dove la montagna giace, 76
sì che possibil sia l' andare in suso:
chè perder tempo a chi più sa più spiace."

Come le pecorelle escon del chiuso 79
ad una, a due, a tre, e l' altre stanno
timidette atterrando l' occhio e il muso;

Twixt Lerici and Turbia, the way most desolate, most solitary, is a stairway easy and free, compared with that.

The nature of the ascent

"Now who knows on which hand the scarp doth slope," said my Master, halting his steps, "so that he may climb who wingless goes?"

And while he held his visage low, searching in thought anent the way, and I was looking up about the rocks,

on the left hand appeared to me a throng of souls, who moved their feet towards us, and yet seemed not to advance, so slow they came.

The excommunicate

"Master," said I, "lift up thine eyes, behold there one who will give us counsel, if of thyself thou mayest have it not."

He looked at them, and with gladsome mien answered: "Go we thither, for slowly they come, and do thou confirm thy hope, sweet son."

As yet that people were so far off (I mean after a thousand paces of ours) as a good slinger would carry with his hand,

when they all pressed close to the hard rocks of the steep cliff, and stood motionless and close, as he halts to gaze around who goes in dread.

"O ye whose end was happy, O spirits already chosen," Virgil began, "by that same peace which I believe by you all is awaited,

tell us where the mountain slopes, so that it may be possible to go upward; for time lost irks him most who knoweth most."

As sheep come forth from the pen, in ones, in twos, in threes, and the others stand all timid, casting eye and nose to earth,

Anti-purgatorio

e ciò che fa la prima, e l' altre fanno, 82
addossandosi a lei s' ella s' arresta,
semplici e quete, e lo 'mperchè non sanno :
sì vid' io movere a venir la testa 85
di quella mandria fortunata allotta,
pudica in faccia, e nell' andare onesta.
Come color dinanzi vider rotta 88
la luce in terra dal mio destro canto,
sì che l' ombra era da me alla grotta,
restaro, e trasser sè indietro alquanto, 91
e tutti gli altri che venieno appresso,
non sapendo il perchè, fenno altrettanto.
" Senza vostra domanda io vi confesso, 94
che questo è corpo uman che voi vedete,
per che il lume del sole in terra è fesso.
Non vi maravigliate ; ma credete 97
che, non senza virtù che dal ciel vegna,
cerchi di soperchiar questa parete."
Così il maestro ; e quella gente degna : 100
" Tornate," disse, "intrate innanzi dunque,"
coi dossi delle man facendo insegna.
Ed un di loro incominciò : " Chiunque 103
tu se', così andando volgi il viso,
pon mente, se di là mi vedesti unque."
Io mi volsi ver lui, e guardail fiso : 106
biondo era e bello e di gentile aspetto ;
ma l' un de' cigli un colpo avea diviso.
Quando io mi fui umilmente disdetto 109
d' averlo visto mai, ei disse : " Or vedi " :
e mostrommi una piaga a sommo il petto.
Poi sorridendo disse : " Io son Manfredi, 112
nepote di Costanza imperadrice ;
ond' io ti prego che quando tu riedi,

and what the first one doeth, the others do also, huddling up to her if she stand still, silly and quiet, and know not why,

The excommunicate

so saw I then the head of that happy flock move to come on, modest in countenance, in movement dignified.

When those in front saw the light broken on the ground on my right side, so that the shadow was from me to the rock,

Their doubts

they halted, and drew them back somewhat; and all the others that came after, knowing not why, did the like.

"Without your question I confess to you, that this is a human body ye see, by which the sun's light on the ground is cleft.

dispelled by Virgil

Marvel ye not, but believe that not without virtue which cometh from heaven, he seeks to surmount this wall."

So my Master; and that worthy people said: "Turn ye, enter then before us," with the backs of their hands making sign.

And one of them began: "Whoever thou art, thus while going turn thy face, give heed if e'er thou sawest me yonder."

Manfred

I turned me to him, and steadfastly did look: golden-haired was he, and fair, and of noble mien; but one of his eyebrows a cut had cleft.

When I humbly had disclaimed ever to have seen him, he said: "Now look"; and he showed me a wound above his breast.

Then smiling said: "I am Manfred, grandson of Empress Constance; wherefore I pray thee, that when thou returnest,

Anti-purgatorio

vadi a mia bella figlia, genitrice 115
dell' onor di Cicilia e d' Aragona,
e dichi il vero a lei, s' altro si dice.

Poscia ch' i' ebbi rotta la persona 118
di due punte mortali, io mi rendei
piangendo a quei che volentier perdona.

Orribil furon li peccati miei ; 121
ma la bontà infinita ha sì gran braccia
che prende ciò, che si rivolge a lei.

Se il pastor di Cosenza, che alla caccia 124
di me fu messo per Clemente, allora
avesse in Dio ben letta questa faccia,

l' ossa del corpo mio sarieno ancora 127
in co' del ponte presso a Benevento,
sotto la guardia della grave mora.

Or le bagna la pioggia e move il vento 130
di fuor del regno, quasi lungo il Verde,
dov' ei le trasmutò a lume spento.

Per lor maledizion sì non si perde, 133
che non possa tornar l' eterno amore,
mentre che la speranza ha fior del verde.

Ver è che quale in contumacia muore 136
di santa Chiesa, ancor che al fin si penta,
stargli convien da questa ripa in fuore

per ogni tempo, ch' egli è stato, trenta, 139
in sua presunzion, se tal decreto
più corto per buon preghi non diventa.

Vedi oramai se tu mi puoi far lieto, 142
rivelando alla mia buona Costanza
come m' hai visto, ed anco esto divieto :

chè qui per quei di là molto s' avanza." 145

25-27. *Vespero* is the last of the four divisions of the day, from 3 to 6 P.M. (*cf. Conv.* iii. 6 : 20 ; iv. 23 : 129).

thou go to my fair daughter, parent of the glory of Sicily and of Aragon, and tell her sooth, if other tale be told.

The excommunicate

After I had my body pierced by two mortal stabs, I gave me up weeping to him who willingly doth pardon.

Horrible were my transgressions; but infinite goodness hath such wide arms that it accepteth all that turn to it.

If Cosenza's Pastor, who to chase of me was set by Clement, then had well read that page in God,

the bones of my body would yet be at the bridge-head near Benevento, under the guard of the heavy cairn.

Manfred's burial

Now the rain washes them, and the wind stirs them, beyond the Realm, hard by the Verde, whither he translated them with tapers quenched.

By curse of theirs man is not so lost, that eternal love may not return, so long as hope retaineth aught of green.

True is it, that he who dies in contumacy of Holy Church, even though at the last he repent, needs must stay outside this bank

The penalty of the excommunicate

thirtyfold for all the time that he hath lived in his presumption, if such decree be not shortened by holy prayers.

Look now, if thou canst make me glad, by revealing to my good Constance how thou hast seen me, and also this ban: for here, through those yonder, much advancement comes."

When it is 3 P.M. in Italy, it is 6 P.M. at Jerusalem and 6 A.M. in Purgatory (see diagrams on pp. 34 and 35).

27. This tradition is recorded by Virgil's biographers, Donatus and Suetonius. The body was transferred by order of Augustus (*cf. Purg.* vii. 6).

37. Be satisfied *that it is*, without asking the reason *why*. "Demonstration is two-fold: the one demonstrates by means of the cause, and is called *propter quid* . . . the other by means of the effect, and is called the demonstration *quia*" (Thomas Aquinas).

38, 39. Had human reason been capable of penetrating these mysteries, there would have been no need for the revelation of the Word of God.

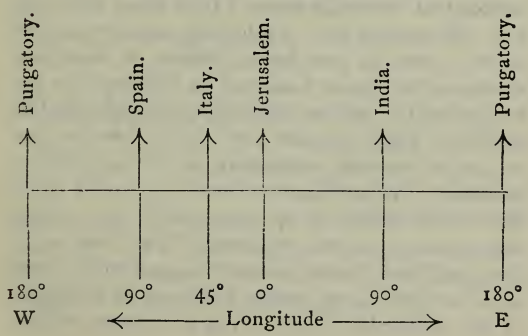
49. Lerici and Turbia are at the E. and W. extremities of Liguria, respectively.

89, 90. The mountain was on their right, and the sun on their left.

103-145 This is Manfred (*ca.* 1231-1266), grandson of the Emperor Henry VI. and of his wife Constance (for whom see *Par.* iii. 109-120), and natural son of

Clock marking simultaneous hours at different regions of the earth. To indicate changes of hour, the reader may imagine the rim of the clock to revolve counterclockwise, while the five hands remain stationary, or the hands to revolve clockwise, while the rim remains stationary.

the Emperor Frederick II. Manfred's wife, Beatrice of Savoy, bore him a daughter who (in 1262) married Peter III. of Aragon (for whom and for whose sons see below, Canto vii. 112-123; *cf.* also *Par.* xix. 130-138). Manfred became King of Sicily in 1258, usurping the rights of his nephew Conradin. The Popes naturally opposed him, as a Ghibelline, and excommunicated him; and in 1265 Charles of Anjou came to Italy with a large army, on the invitation of Clement IV., and was crowned as counter King of Sicily. On February 26, 1266, Manfred was defeated by Charles at Benevento (some thirty miles N.E. of Naples), and slain. He was buried near the battlefield, beneath a huge cairn (each soldier of the army contributing a stone); but his body was disinterred by order of the Pope, and deposited on the banks of the Verde (now the Garigliano, *cf.* *Par.* viii. 63), outside the boundaries of the Kingdom of Naples and of the Church States, and with the rites usual at the burial of those who died excommunicate (*v.* 132).



IN the eagerness of his attention to Manfred's tale, Dante takes no note of the passing time, and thereby furnishes a practical refutation of the Platonic doctrine of the plurality of souls; for if the soul that presides over hearing were one, and the soul that notes the passage of time another, then the completest absorption of the former could not so involve the latter as to prevent it from exercising its own special function. It is three and a half hours from sunrise when the souls point out the narrow cleft by which the pilgrims are to ascend the mountain; after which they take their leave of them (1-24). It is only the wings of longing and hope that enable Dante to overcome the impediments of the ascent, and bring him through the cleft to the open slope of the mountain, which he breasts at Virgil's direction though it lies at an angle of more than forty-five degrees (25-42). In answer to his weary plea for a pause, Virgil urges him to gain a terrace that circles the mount a little above them (43-51). There they rest, and, looking east, survey their ascent, after the complacent fashion of mountain-climbers; but Dante is amazed to find that the sun is north of the equator and strikes on his left shoulder (52-60). Virgil explains that this is because they are in the southern hemisphere, at the antipodes of Jerusalem. Were the sun in Gemini instead of Aries, he would be further to the north yet (61-75). Dante rehearses and expands the lesson Virgil has taught him, and then (having meanwhile apparently turned west, facing the slope) makes inquiry as to the height of the mountain (76-87). Virgil, without making

Anti-purgatorio

Quando per dilettanze ovver per doglie,
che alcuna virtù nostra comprenda,
l' anima bene ad essa si raccoglie,

any direct answer, cheers his weary companion by assuring him that as they mount higher, the ascent becomes ever less arduous, till mounting up becomes as spontaneous as the movement of a ship dropping down stream; and then comes rest (89-96). Whereat a voice suddenly rising from behind a great stone lying south of them, intimates to Dante that he will probably experience a keen desire for rest *before* that consummation (97-102). Whereon the poets move to the shady or southern side of the rock where they see souls whose repentance had been deferred to the moment of death, stretched in attitudes of indolence. And in particular Belacqua, an old friend of Dante's, sits hugging his knees like Sloth's own brother. It is he who had given Dante his mocking warning, and who now in the same vein taunts him with his readiness to reproach others for their sloth the moment after he himself had implored Virgil to wait for him; and also with his slowness to understand the astronomical phenomena of the southern heavens (103-120). A smile of relief and amusement lightens Dante's face as he finds his friend among the saved, and still his old self. Cannot even the spirit life check his nimble wit or stir his sluggish members? (121-126). But Belacqua answers sadly that unless aided by the prayer of some soul in grace, he must live as long excluded from purgation as he had lived in the self-exclusion of impenitence upon earth (127-135). It is now noonday in Purgatory; night reigns from Ganges to Morocco; and Virgil urges his charge to continue the ascent (136-139).

When through impression of pleasure, or of pain, which some one of our faculties receives, the soul is wholly centred on that faculty, **The excommunicate**

Anti-purgatorio par che a nulla potenza più intenda; 4
e questo è contra quello error, che crede
che un' anima sopr' altra in noi s' accenda.

E però, quando s' ode cosa o vede 7
che tenga forte a sè l' anima volta,
vassene il tempo, e l' uom non se n' avvede:

ch' altra potenza è quella che l' ascolta, 10
ed altra quella che ha l' anima intera;
questa è quasi legata, e quella è sciolta.

Di ciò ebb' io esperienza vera, 13
udendo quello spirto ed ammirando:
chè ben cinquanta gradi salito era

lo sole, ed io non m' era accorto, quando 16
venimmo dove quell' anime ad una
gridaro a noi: "Qui è vostro domando."

Salita Maggiore aperta molte volte impruna, 19
con una forcatella di sue spine,
l' uom della villa, quando l' uva imbruna,

che non era la calla, onde salìne 22
lo duca mio ed io appresso, soli,
come da noi la schiera si partìne.

Vassi in Sanleo, e discendesi in Noli; 25
montasi su Bismantova in cacume
con esso i piè: ma qui convien ch' uom voli;

dico con l' ali snelle e con le piume 28
del gran disio, di retro a quel condotto,
che speranza mi dava e facea lume.

Noi salivam per entro il sasso rotto, 31
e d' ogni lato ne stringea lo stremo,
e piedi e man voleva il suol di sotto.

Poi che noi fummo in su l' orlo supremo 34
dell' alta ripa, alla scoperta piaggia:
"Maestro mio," diss' io, "che via faremo?"

it seems that it gives heed to no other of its powers; and this is contrary to that error, which believes that one soul above another is kindled within us.

The excommunicate

Dante's rapt wonder

And therefore, when aught is heard or seen which holds the soul strongly bent to it, the time passes away and we perceive it not;

for one faculty is that which notes it, and another that which possesses the undivided soul; the former is as 'twere bound, the latter free.

Of this I had true experience, while hearing that spirit and marvelling; for full fifty degrees had climbed

the sun, and I had not perceived it, when we came to where those souls with one voice cried out to us: "Here is what you ask."

The poets leave the excommunicate

A bigger opening many a time the peasant hedges up with a little forkful of his thorns, when the grape is darkening,

than was the gap by which my leader mounted, and I after him, we two alone, when the troop parted from us.

One can walk at Sanleo and get down to Noli; one can mount Bismantova to its summit, with feet alone; but here a man must fly,

Difficulty of the ascent

I mean with the swift wings and with the plumes of great desire, behind that Leader, who gave me hope, and was a light to me.

We were climbing within the cleft rock, and on either side the surface pressed against us, and the ground beneath required both feet and hands.

After we were on the upper edge of the high cliff, out on the open hillside, "Master mine," said I, "what way shall we take?"

Anti-purgatorio Salita

Ed egli a me: "Nessun tuo passo caggia; 37
pur su al monte retro a me acquista,
fin che n' appaia alcuna scorta saggia."

Lo sommo er' alto che vincea la vista, 40
e la costa superba più assai
che da mezzo quadrante a centro lista.

Io era lasso, quando cominciai: 43
"O dolce padre, volgiti e rimira
com' io rimango sol, se non ristai."

"Figliuol mio," disse, "infin quivi ti tira," 46
additandomi un balzo poco in sue,
che da quel lato il poggio tutto gira.

Sì mi spronaron le parole sue 49
ch' io mi sforzai, carpando appresso lui,
tanto che il cinghio sotto i piè mi fue.

A seder ci ponemmo ivi ambo e dui 52
volti a levante, ond' eravam saliti:
chè suole a riguardar giovare altrui.

Gli occhi prima drizzai a' bassi liti; 55
poscia gli alzai al sole, ed ammirava
che da sinistra n' eravam feriti.

Ben s' avvide il poeta, che io stava 58
stupido tutto al carro della luce,
dove tra noi ed Aquilone intrava.

Ond' egli a me: "Se Castore e Polluce 61
fossero in compagnia di quello specchio,
che su e giù del suo lume conduce,

tu vederesti il Zodiaco rubecchio 64
ancora all' Orse più stretto rotare,
se non uscisse fuor del cammin vecchio.

Come ciò sia, se il vuoi poter pensare, 67
dentro raccolto, immagina Sion
con questo monte in su la terra stare,

And he to me: "Let no step of thine descend, ever up the mount behind me win thy way, until some wise escort appear to us." Dante's weariness

So high was the top that it surpassed my sight, and the slope steeper far than a line from mid-quadrant to centre.

Weary was I when I began: "O sweet father, turn thee and look how I remain alone, if thou stay not."

"My son," said he, "so far as there drag thee," pointing out to me a terrace a little higher up, which on that side circles the whole mountain.

So did his words spur me on, that I forced me, creeping after him, so far that the ledge was under my feet.

There we both did sit us down, turned towards the East, whence we had ascended; for to look back is wont to cheer men. The poets rest

First mine eyes I directed to the shores below; then did raise them to the sun, and marvelled that we were smitten by it on the left side. The position of the sun

Right well the Poet perceived that I was all astonished at the chariot of the light, where 'twas entering between us and the North.

Whereupon he to me: "If Castor and Pollux were in company of that mirror, which purveys of his light upward and downward, explained by Virgil

thou wouldst see the glowing Zodiac revolve yet closer to the Bears, unless it strayed from its ancient path.

If thou wouldst have power to conceive how that may be, rapt within thyself, imagine Zion and this mount to be placed on the earth

Anti-purgatorio

sì che ambo e due hanno un solo orizzon 70
e diversi emisperi; onde la strada,
che mal non seppe carreggiar Feton,
vedrai come a costui convien che vada 73
dall' un, quando a colui dall' altro fianco,
se l' intelletto tuo ben chiaro bada."
"Certo, maestro mio," diss' io, "unquanco 76
non vidi chiaro sì com' io discerno,
là dove mio ingegno parea manco,
che il mezzo cerchio del moto superno 79
che si chiama Equatore in alcun' arte,
e che sempre riman tra il sole e il verno,
per la ragion che di', quinci si parte 82
verso settentrion, quanto gli Ebrei
vedevan lui verso la calda parte.
Ma se a te piace, volentier saprei 85
quanto avemo ad andar, chè il poggio sale
più che salir non posson gli occhi miei."
Ed egli a me: "Questa montagna è tale, 88
che sempre al cominciar di sotto è grave,
e quanto uom più va su, e men fa male.
Però quand' ella ti parrà soave 91
tanto, che il su andar ti fia leggiero,
come a seconda giuso andar per nave,
allor sarai al fin d' esto sentiero: 94
quivi di riposar l' affanno aspetta.
Più non rispondo, e questo so per vero."
E, com' egli ebbe sua parola detta, 97
una voce di presso sonò: "Forse
che di sedere in prima avrai distretta."
Al suon di lei ciascun di noi si torse, 100
e vedemmo a mancina un gran petrone,
del qual nè io nè ei prima s' accorse.

so that both have one sole horizon and different hemispheres; wherefore the way, which, to his hurt, Phaeton knew not how to drive,

Virgil continues his discourse

thou shalt see must needs pass this on the one side when it passes Zion on the other, if thy mind right clearly apprehends."

"Of a surety, Master mine," said I, "never saw I so clearly as I discern, there where my wit seemed at fault,

that the median circle of the heavenly motion, which is called Equator in one of the sciences, and which ever remains 'twixt the sun and winter,

for the reason that thou tellest, departs here towards the North, as far as the Hebrews used to see it towards the hot climes.

But if it please thee, willingly would I know how far we have to go, for the hillside rises higher than mine eyes can reach."

And he to me: "This mountain is such, that ever at the beginning below 'tis toilsome, and the more a man ascends the less it wearies.

and tells how the ascent becomes more easy

Therefore when it shall seem to thee so pleasant that the ascending becomes to thee easy, even as in a boat to descend with the stream,

then shalt thou be at the end of this path: there hope to rest thy weariness. No more I answer, and this I know for truth."

And when he had said his word, a voice hard by sounded: "Perchance ere that thou wilt have need to sit."

The Late-Repentant Belacqua

At sound of it each of us turned him round, and we saw on the left a great mass of stone, which neither I nor he perceived before.

Anti-purgatorio

Là ci traemmo; ed ivi eran persone 103
che si stavano all' ombra dietro al sasso,
com' uom per negligenza a star si pone.
Ed un di lor, che mi sembrava lasso, 106
sedeva ed abbracciava le ginocchia,
tenendo il viso giù tra esse basso.
"O dolce signor mio," diss' io, "adocchia 109
colui che mostra sè più negligente
che se pigrizia fosse sua sirocchia."
Allor si volse a noi, e pose mente, 112
movendo il viso pur su per la coscia,
e disse: "Or va su tu, che se' valente."
Conobbi allor chi era; e quell' angoscia, 115
che m' avacciava un poco ancor la lena,
non m' impedì l' andare a lui; e poscia
che a lui fui giunto, alzò la testa appena, 118
dicendo: "Hai ben veduto come il sole
dall' omero sinistro il carro mena?"
Gli atti suoi pigri e le corte parole 121
mosson le labbra mie un poco a riso;
poi cominciai: "Belacqua, a me non duole
di te omai; ma dimmi, perchè assiso 124
quiritta sei? attendi tu iscorta,
o pur lo modo usato t' hai ripriso?"
Ed ei: "Frate, l' andare in su che porta? 127
chè non mi lascerebbe ire ai martiri
l' uccel di Dio che siede in su la porta.
Prima convien che tanto il ciel m' aggiri 130
di fuor da essa, quanto fece in vita,
perch' io indugiai al fine i buon sospiri;
se orazione in prima non m' aita, 133
che surga su di cor che in grazia viva:
l' altra che val, che in ciel non è udita?"

Thither drew we on; and there were persons, lounging in the shade behind the rock, even as a man settles him to rest for laziness.

The Late-Repentant

Dante and Belacqua

And one of them, who seemed to me weary, was sitting and clasping his knees, holding his face low down between them.

"O sweet my Lord," said I, "set thine eye on that one who shows himself lazier than if Sloth were his very sister."

Then turned he to us and gave heed, moving his face only over his thigh, and said: "Now go thou up who art valiant."

Then knew I who he was; and that toil which still oppressed a little my breath, did not hinder my going to him; and after

I had got to him, his head he scarce did lift, saying: "Hast thou truly seen how the sun drives his chariot on thy left side?"

His lazy actions and the brief words moved my lips to smile a little; then I began: "Belacqua, it grieves me not

for thee now; but tell me, why art thou seated here? dost thou await escort, or hast thou but resumed thy wonted habit?"

And he: "Brother what avails it to ascend? For God's winged angel that sits at the gate, would not let me pass to the torments.

The penalty of the Late-Repentant

First must the heavens revolve around me outside it, so long as they did during my life, because I delayed my healing sighs to the end:

unless before, a prayer aids me, which may rise up from a heart that lives in grace: what profits another that in heaven is not heard?"

Anti-purgatorio

E già il poeta innanzi mi saliva, 136
e dicea: "Vienne omai, vedi ch' è tocco
meridian dal sole, e dalla riva
copre la notte già col piè Morrocco." 139

5, 6. "Plato asserted that there were divers souls with distinct organs in one and the same body" (Thomas Aquinas). On the Aristotelian doctrine of the three kinds of soul—vegetative, animal, and rational, see below, Canto xxv. *vv.* 52 *sqq.*

12. For this use of *questa* and *quella*, *cf. Purg.* xxv. 54.

15. The sun traverses fifteen degrees every hour: it is therefore now 9.20 A.M.

25, 26. Sanleo: in the territory of Urbino; Noli: on the coast of Liguria, between Savona and Albenga; Bismantova: a hill in the Emilia, about twenty miles S. of Reggio.

40, 41. The angle of the quadrant (quarter of a circle) is 90°; that of a half quadrant is therefore 45°.

57. They were looking east, and therefore had the north to their left and the south to their right. South of the equator the equinoctial sun is north of the zenith at midday, for the same reason that north of the equator he is south of it.

61-66. See *Argument.* Castor and Pollux = the Twins (*cf. Par.* xxvii. 98 and *note*), which sign is further north of the equator than Aries. The sun is called *specchio* (like Saturn in *Par.* xxi. 18), because, in common with the other planets [for the sun = a planet, *cf. Inf.* i. 17, *note*], he receives the divine light from above, the spheres intervening, and reflects it downwards (*cf. Par.* xxviii. 127); and this is probably the attribute of the sun referred to in *v.* 63, though some commentators take the line to mean that he illuminates the northern and southern hemisphere alternately. The *Zodiaco rubecchio* = that part of the Zodiac in which the sun is. The *Orse* indicate the North Pole.

68-72. Consider that Purgatory is at the exact antipodes of Jerusalem.—The *strada* = the path of the sun, the ecliptic. For Phaëton, see *Inf.* xvii. 106-108, *note.*

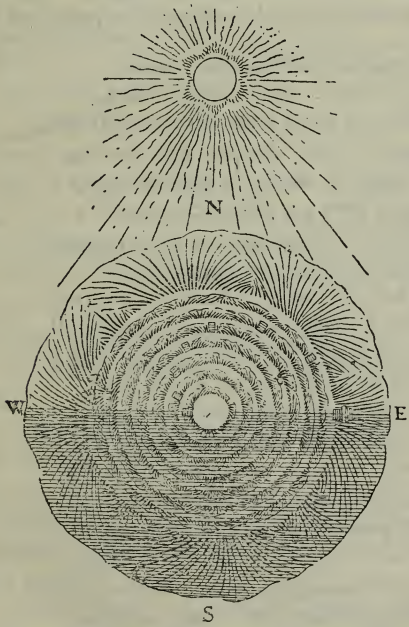
82-84. The equator is equi-distant from Jerusalem and from the Mount of Purgatory.

And already the poet was mounting before me, and saying: "Come on now, thou seest the meridian is touched by the sun, and Night already with her foot covers from Ganges' banks to Morocco." The Late-Repentant

98. The Florentine Belacqua, a friend of Dante's, was a maker of musical instruments, notorious for his sloth.

123. Seeing that thou art on the road to salvation.

137-139. It is noon in Purgatory, sunrise on the Ganges (the *riva*), and sunset in Morocco = Spain (see the diagrams on pp. 34, 35, and below).



Showing the portions of the mountain under light and shade at noonday. Cf. *Purg.* iv. 136-139, xii. 81 (*compare* xxii. 118-120 *with* xxv. 1-3), xxxiii. 103-105.

As they pass up the mountain, Dante's shadow still excites the amazement of the souls; but Virgil bids him pay no heed to their exclamations (1-12). A group of souls chanting the *Miserere* breaks into a cry of wonder, and when two of them, sent out as messengers, have received Virgil's statement that Dante is still in the first life, the whole group crowd around him (22-42). They tell him that they are souls of the violently slain, who repented and made their peace with God at the last moment. Virgil bids Dante pursue his path, but suffers him to promise to bear

Anti-purgatorio

Io era già da quell' ombre partito,
e seguitava l' orme del mio duca,
quando di retro a me drizzando il dito,
una gridò: "Ve' che non par che luca 4
lo raggio da sinistra a quel di sotto,
e come vivo par che si conduca."
Gli occhi rivolsi al suon di questo motto, 7
e vidile guardar per maraviglia
pur me, pur me, e il lume ch' era rotto.
"Perchè l' animo tuo tanto s' impiglia," 10
disse il maestro, "che l' andare allenti?
che ti fa ciò che quivi si pispiglia?
Vien retro a me, e lascia dir le genti; 13
sta come torre ferma, che non crolla
giammai la cima per soffiar de' venti:
chè sempre l' uomo, in cui pensier rampolla 16
sopra pensier, da sè dilunga il segno,
perchè la foga l' un dell' altro insolla."
Che poteva io ridir, se non: "Io vegno?" 19
Dissilo, alquanto del color consperso
che fa l' uom di perdon tal volta degno.

news of these souls to their friends on earth and implore their prayers (43-63). Dante hears the tale of Jacopo del Cassero (64-84). Then Buonconte da Monte Feltro tells the story of his death at Campaldino, the struggle of the angel and the devil for his soul, and the fate of his deserted body (85-129). And lastly Pia rehearses, in brief pathetic words, the tragedy of her wedded life, and implores the poet when he is rested from his long journey to bethink him of her (130-136).

The Late Repentant

I was already parted from those shades, and was following my leader's footsteps, when behind me, pointing his finger,

Their amazement

one cried: "See, it seemeth not that the light shines on the left of him below, and he appears to demean himself like one alive."

Mine eyes I turned at sound of these words, and saw them gazing in astonishment at me alone, me alone, and at the light that was broken.

Virgil reproves Dante for tarrying

"Why is thy mind so entangled," said the Master, "that thou slackenest thy pace? what matters it to thee what they whisper here?

Follow me and let the people talk; stand thou as a firm tower which never shakes its summit for blast of winds:

for ever the man in whom thought wells up on thought, sets back his mark, because the one saps the force of the other."

What could I answer, save: "I come"? This I said, suffused somewhat with that colour which ofttimes makes a man worthy of pardon.

Anti-purgatorio

E intanto per la costa di traverso 22
venivan genti innanzi a noi un poco,
cantando *Miserere* a verso a verso.

Quando s' accorser ch' io non dava loco, 25
per lo mio corpo, al trapassar de' raggi,
mutar lor canto in un 'oh' lungo e roco;

e due di loro in forma di messaggi 28
corsero incontro a noi, e domandarne:
"Di vostra condizion fatene saggi."

E il mio maestro: "Voi potete andarne, 31
e ritrarre a color che vi mandaro,
che il corpo di costui è vera carne.

Se per veder la sua ombra restaro, 34
com' io avviso, assai è lor risposto;
facciangli onore, ed esser può lor caro."

Vapori accesi non vid' io sì tosto 37
di prima notte mai fender sereno,
nè, sol calando, nuvole d' agosto,

che color non tornasser suso in meno; 40
e, giunti là, con gli altri a noi dier volta,
come schiera che corre senza freno.

"Questa gente che preme a noi è molta, 43
e vengonti a pregar," disse il poeta;
"però pur va, ed in andando ascolta."

"O anima, che vai per esser lieta 46
con quelle membra, con le quai nascesti,"
venian gridando, "un poco il passo queta.

Guarda se alcun di noi unque vedesti, 49
sì che di lui di là novelle porti:
deh, perchè vai? deh, perchè non t' arresti?

Noi fummo già tutti per forza morti, 52
e peccatori infino all' ultim' ora:
quivi lume del ciel ne fece accorti

And meanwhile across the mountain slope came people a little in front of us, chanting the *Miserere* verse by verse alterne.

The Late-Repentant violently slain

When they perceived that I gave no place, because of my body, to the passage of the rays, they changed their chant to an Oh! long and hoarse;

and two of them in the guise of messengers ran to meet us, and asked of us: "Make us to know of your condition."

They parley with the poets

And my Master: "Ye may go hence and bear back to those who sent you that the body of this man is very flesh.

If they stayed for seeing his shadow, as I opine, enough is answered: let them do him honour and he may be precious to them."

Ne'er saw I flaming vapours so swiftly cleave the bright sky at early night, or August clouds at setting sun,

but that they returned upward in less, and, arrived there, with the others wheeled round to us, like a troop that hastes with loosened rein.

"This people that presses on to us is many, and they come to entreat thee," said the poet; "but go thou ever on and, while going, listen."

"O soul, that goest to be glad with those members which thou wast born with," they came crying, "arrest a while thy step.

Look if e'er thou sawest any one of us, so that thou mayst bear tidings of him yonder: ah, wherefore goest thou? ah, wherefore stayest thou not?

We were all slain by violence and sinners up to the last hour: then light from heaven made us ware

Anti-purgatorio

sì che, pentendo e perdonando, fuora 55
di vita uscimmo a Dio pacificati,
che del disio di sè veder n' accora."

Ed io: "Perchè ne' vostri visi guati, 58
non riconosco alcun; ma, se a voi piace
cosa ch' io possa, spiriti ben nati,

voi dite; ed io farò per quella pace, 61
che, retro ai piedi di sì fatta guida,
di mondo in mondo cercar mi si face."

Ed uno incominciò: "Ciascun si fida 64
del beneficio tuo senza giurarlo,
pur che il voler nonpossa non ricida.

Ond' io, che solo innanzi agli altri parlo, 67
ti prego, se mai vedi quel paese
che siede tra Romagna e quel di Carlo,

che tu mi sie de' tuoi preghi cortese 70
in Fano sì che ben per me s' adori,
perch' io possa purgar le gravi offese.

Quindi fu' io; ma li profondi fori, 73
onde uscì il sangue in sul qual io sedea,
fatti mi furo in grembo agli Antenori,

là dov' io più sicuro esser credea. 76
Quel da Esti il fe' far, che m' avea in ira
assai più là che dritto non volea.

Ma s' io fossi fuggito in ver La Mira, 79
quando fui sopraggiunto ad Oriago,
ancor sarei di là dove si spira.

Corsi al palude, e le cannucce e il brago 82
m' impigliar sì ch' io caddi, e lì vid' io
delle mie vene farsi in terra lago."

Poi disse un altro: "Deh, se quel disio 85
si compia che ti tragge all' alto monte,
con buona pietate aiuta il mio.

so that, repenting and pardoning, we came forth from life reconciled with God, who penetrates us with desire to behold him."

The Late-Repentant violently slain

And I: "How much soever I gaze in your faces, I recognise none; but if aught I can do may please you, ye spirits born for bliss,

speak ye; and I will do it for the sake of that peace, which, following the steps of such a guide, makes me pursue it from world to world."

Jacopo del Cassero

And one began: "Each of us trusts in thy good offices without thine oath, if only want of power cut not off the will.

Wherefore I, who merely speak before the others, pray thee, if e'er thou see that country which lies between Romagna and that of Charles,

that thou be gracious to me of thy prayers in Fano, so that holy orison be made for me, that I may purge away my heavy offences,

Thence sprang I; but the deep wounds whence flowed the blood wherein my life was set, were dealt me in the bosom of the Antenori,

there where I thought to be most secure. He of Este had it done, who held me in wrath far beyond what justice would.

But if I had fled towards La Mira, when I was surprised at Oriaco, I should yet be yonder where men breathe.

I ran to the marshes, and the reeds and the mire entangled me so, that I fell; and there saw I a pool growing on the ground from my veins."

Buonconte da Montefeltro

Then said another: "Prithee,—and so be that desire satisfied which draws thee up the lofty mount—with kindly pity help my desire.

Anti-purgatorio

Io fui di Montefeltro, io son Buonconte; 88
Giovanna o altri non ha di me cura:
per ch' io vo tra costor con bassa fronte."

Ed io a lui: "Qual forza o qual ventura 91
ti traviò sì fuor di Campaldino
che non si seppe mai tua sepoltura?"

"Oh," rispos' egli, "a piè del Casentino 94
traversa un' acqua che ha nome l' Archiano,
che sopra l' Ermo nasce in Apennino.

Dove il vocabol suo diventa vano 97
arriva' io forato nella gola,
fuggendo a piede e sanguinando il piano.

Quivi perdei la vista, e la parola 100
nel nome di Maria finii; e quivi
caddi, e rimase la mia carne sola.

Io dirò il vero, e tu il ridi' tra i vivi; 103
l' angel di Dio mi prese, e quel d' inferno
gridava: 'O tu del ciel, perchè mi privi?

Tu te ne porti di costui l' eterno 106
per una lagrimetta che il mi toglie;
ma io farò dell' altro altro governo.'

Ben sai come nell' aere si raccoglie 109
quell' umido vapor, che in acqua riede
tosto che sale dove il freddo il coglie.

Giunse quel mal voler, che pur mal chiede, 112
con l' intelletto, e mosse il fummo e il vento
per la virtù, che sua natura diede.

Indi la valle, come il dì fu spento, 115
da Pratomagno al gran giogo coperse
di nebbia, e il ciel di sopra fece intento

sì che il pregno aere in acqua si converse: 118
la pioggia cadde, ed ai fossati venne
di lei ciò che la terra non sofferse;

I was of Montefeltro, I am Buonconte; Giovanna, or any other hath no care for me; wherefore I go among these, with downcast brow."

The Late-Repentant violently slain

And I to him: "What violence or what chance made thee stray so far from Campaldino, that thy burial place ne'er was known?"

"Oh," answered he, "at Casentino's foot a stream crosses, which is named Archiano, and rises in the Apennines above the Hermitage.

Buonconte's death at Campaldino

There where its name is lost, did I arrive, pierced in the throat, flying on foot, and bloodying the plain.

There lost I vision, and ended my words upon the name of Mary; and there fell I, and my flesh alone was left.

I will speak sooth, and do thou respeak it among the living; the angel of God took me, and one from Hell cried: 'O thou from Heaven, wherefore robbest thou me?

The devil fights for his soul—

Thou bearest hence the eternal part of this man, for one little tear that snatches him from me; but with the other will I deal in other fashion.'

in vain

Thou knowest how in the air that damp vapour gathers, which turns again to water soon as it ascends where the cold condenses it.

The rushing river

He united that evil will, which seeks ill only, with intellect, and stirred the mist and wind by the power which his nature gave.

Then when day was spent, he covered the valley from Pratomagno to the great mountain chain with mist, and the sky above made lowering

so that the saturated air was turned to water: the rain fell, and to the water-rills came what of it the earth endured not;

Anti-Purgatorio

e come a' rivi grandi si convenne, 121
ver lo fiume real tanto veloce
si ruinò, che nulla la ritenne.
Lo corpo mio gelato in su la foce 124
trovò l' Archian rubesto; e quel sospinse
nell' Arno, e sciolse al mio petto la croce,
ch' io fei di me quando il dolor mi vinse; 127
voltommi per le ripe e per lo fondo,
poi di sua preda mi coperse e cinse."
"Deh, quando tu sarai tornato al mondo, 130
e riposato della lunga via,"
seguitò il terzo spirito al secondo,
"ricorditi di me, che son la Pia; 133
Siena mi fe', disfecemi Maremma:
salsi colui che innanellata, pria
disposando, m' avea con la sua gemma." 136

24. The *Miserere*—Psalm li.

37-39. Medieval science held falling stars and weather lightning to be due to "flaming vapours."

63-84. Jacopo del Cassero (probably related to the Guido of *Inf.* xxviii. 77), a Guelf of Fano (situated in the mark of Ancona, between Romagna and the kingdom of Naples, which was ruled by Charles II. of Anjou) was Podestà of Bologna in 1296. Having incurred the wrath of Azzo VIII. of Este (for whom see *Inf.* xii. 110-112; *cf.* also *Purg.* xx. 80), whose designs on the city he had frustrated, he hoped to escape his vengeance by exchanging the office at Bologna for a similar one at Milan (1298). He was, however, murdered by Azzo's orders [among the assassins being Riccardo da Cammino, for whom see *Par.* ix. 49-51] while on his way thither, at Oriaco, between Venice and Padua [the Paduans are called Antenori in *v.* 75, from their reputed founder Antenor, for whom see *Inf.* xxxii. 88, *note*; his escape to Italy after the fall of Troy, and his building of Padua are recorded by Virgil.

and as it united into great torrents, so swiftly it rushed towards the royal stream, that naught held it back.

The Late-Repentant violently slain

My frozen body at its mouth the raging Archian found, and swept it into the Arno, and loosed the cross on my breast,

The devil's vengeance on Buonconte's body

which I made of me when pain o'ercame me: it rolled me along its banks and over its bed, then covered and wrapped me with its spoils."

"Pray, when thou shalt return to the world, and art rested from thy long journey," followed the third spirit after the second,

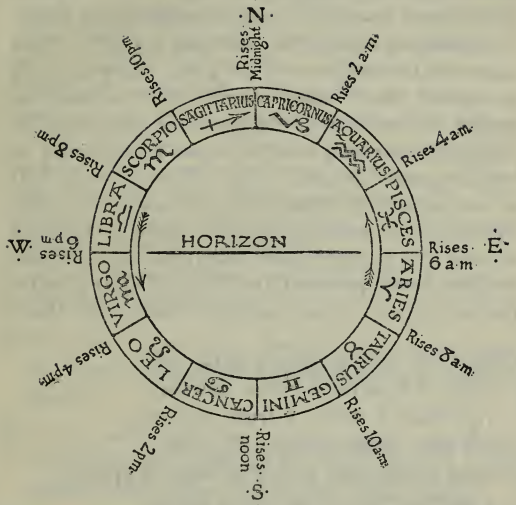
La Pia

"Remember me, who am La Pia: Siena made me, Maremma unmade me: 'tis known to him who, first plighting troth, had wedded me with his gem."

Æn. i. 242 *sqq.*]. Oriaco is situated in a marshy country, while La Mira would have been easier of access to Jacopo in his flight (*vv.* 79-81).

85-129. Buonconte of Montefeltro, son of the Guido whose death forms the subject of a very similar episode in *Inf.* xxvii., and, like his father, a Ghibelline leader. He was in command of the Aretines when they were defeated by the Florentine Guelfs at Campaldino, on June 11, 1289, and was himself among the slain. [According to Bruni's testimony, Dante took part in this battle on the Guelf side; see *Inf.* xxi. 94-96, *note*]. Giovanna (*v.* 89) was Buonconte's wife. Campaldino is in the Upper Val d'Arno, or district of Casentino (bounded by the mountains of Pratomagno on the west and by the principal chain of the Apennines on the east—*v.* 116; *cf. Inf.* xxx. 65, and *Purg.* xiv. 43), between Poppi and Bibbiena. At the latter place the Archiano, which rises in the Apennines at the monastery of Camaldoli (*v.* 96; *cf. Par.* xxii. 49, *note*), falls into the Arno (*vv.* 97, 124-126).—With *vv.* 109-111, *cf. Purg.* xxviii. 121-12

130-136. Until recently the story of *la Pia*, as given by the various commentators, was as follows:—The unfortunate lady belonged to the Sienese family of the Tolomei, and married Nello d'Inghiramo dei Pannocchieschi (Podestà of Volterra in 1277, and of Lucca in 1314; captain of the Tuscan Guelfs in 1284; still living in 1322). She was put to death by her husband in 1295 at the Castello della Pietra, in the Sienese Maremma: some say that she was thrown out of a window, by Nello's orders, others that she died in some mysterious way (which probably gave rise to the tradition that the unhealthy marshes of the district were intended to, and actually did, kill her). Nello's motives are variously given: according to some accounts he was jealous (with or without cause); according to others he wished to get rid of his wife in order to be able to marry the Countess Margherita degli Aldobrandeschi, the widow of Guy of Montfort.—In the year 1886 this identification of *la Pia* was proved (by Banchi) to be impossible; and it is difficult to say how much truth there may be in the legends clustering round her name, till fresh documents concerning her are unearthed.



Showing the hours at which the several signs of the Zodiac begin to rise at the spring equinox. Each sign begins to set twelve hours after it begins to rise. The spectator is looking North.

LIKE a successful gamester who must cleave his way by payments through the host whose quickened sense of friendship overflows in obstructive congratulations and reminiscences, so Dante must pay his way by promises through the crowd of souls to whom he has power of granting such precious boons (1-12). Of some of these souls he tells us news, not without side thrusts of warning or reproach at the living (13-24). When again free to converse with his guide, Dante asks him to explain the seeming contradiction between the anxiety of these souls for the prayers of others, and his (Virgil's) declaration that the divine Fates cannot be bent by prayer (25-33). Virgil explains, firstly, that no bending of the divine will is involved in the granting of prayer; secondly, that his rebuke was uttered to souls not in grace; and, finally, that the complete solution of such questions is not for him (Virgil), but for Beatrice (34-48); at the mention of whose name Dante

Anti-purgatorio

Quando si parte il giuoco della zara,
colui che perde si riman dolente,
ripetendo le volte, e tristo impara;
con l' altro se ne va tutta la gente: 4
qual va dinanzi, e qual di retro il prende,
e qual da lato gli si reca a mente.
Ei non s' arresta, e questo e quello intende; 7
a cui porge la man più non fa pressa;
e così dalla calca si difende.
Tal era io in quella turba spessa; 10
volgendo a loro e qua e là la faccia,
e promettendo, mi sciogliea da essa.
Quivi era l' Aretin, che dalle braccia 13
fiere di Ghin di Tacco ebbe la morte,
e l' altro che annegò correndo in caccia.

wishes to make greater speed in ascending the mountain, whereto Virgil answers that the journey is of more days than one (49-57). The poets, now in the shade of the mountain (since they are on its eastern slope and the sun is already west of north) so that Dante no longer casts a shadow, and is therefore not instantly to be recognised as a living man, perceive the soul of Sordello gazing upon them like a couching lion; but on hearing that Virgil is a Mantuan, he breaks through all reserve and embraces him as his fellow-countryman (58-75). The love of these two fellow-citizens calls back to Dante's heart the miserable dissensions that rend the cities of Italy, and the callousness with which the Emperors leave them to their fate (76-126). But from the reproaches thus launched against the Italians, Florence is sarcastically excepted, till the sarcasm breaks down in a wail of reproachful pity (127-151).

The Late-Repentant violently slain

When the game of dice breaks up, he who loses stays sorrowing, repeating the throws, and sadly learns:

They throng round Dante

with the other all the folk go away: one goes in front, another plucks him from behind, and another at his side recalls him to his mind.

He halts not and attends to this one and to that: those to whom he stretches forth his hand press no more; and so he saves him from the crowd.

Such was I in that dense throng, turning my face to them, now here, now there, and by promising freed me from them.

Benincasa and Guccio

There was the Aretine who by the savage arms of Ghin di Tacco met his death; and the other who was drowned as he ran in chase.

Anti-purgatorio

Quivi pregava con le mani sporte 16
Federico Novello, e quel da Pisa
che fe' parer lo buon Marzucco forte.

Vidi Cont' Orso ; e l' anima divisa 19
dal corpo suo per astio e per inveggia,
come dicea, non per colpa commisa—

Pier dalla Broccia dico : e qui provveggia, 22
mentr' è di qua, la donna di Brabante,
sì che però non sia di peggior greggia.

Come libero fui da tutte e quante 25
quell' ombre, che pregar pur ch' altri preghi,
sì che s' avacci il lor divenir sante,

io cominciai : " E' par che tu mi neghi, 28
o luce mia, espresso in alcun testo,
che decreto del cielo orazion pieghi ;

e questa gente prega pur di questo. 31
Sarebbe dunque loro speme vana ?
o non m'è il detto tuo ben manifesto ? "

Ed egli a me : " La mia scrittura è piana, 34
e là speranza di costor non falla,
se ben si guarda con la mente sana.

Chè cima di giudizio non s' avvalla, 37
perchè foco d' amor compia in un punto
ciò che dee satisfar chi qui s' astalla ;

e là dov' io fermai cotesto punto, 40
non si ammendava, per pregar, difetto,
perchè il prego da Dio era disgiunto.

Veramente a così alto sospetto 43
non ti fermar, se quella nol ti dice,
che lume fia tra il vero e l' intelletto.

Non so se intendi : io dico di Beatrice ; 46
tu la vedrai di sopra, in su la vetta
di questo monte, ridente e felice."

There was praying with outstretched hands Federigo Novello, and he of Pisa who made the good Marzucco show fortitude.

The Late-Repentant violently slain

I saw Count Orso, and the soul severed from its body through hatred and envy, so it said, and not for any sin committed—

Federico & Farinata

Count Orso and Pier de la Brosse

Pierre de la Brosse I mean: and here let the Lady of Brabant take heed, while she is on earth, so that for this she be not of a worser herd.

When I was free from all those shades whose one prayer was that others should pray, so that their way to blessedness be sped,

I began: "It seemeth that thou, O my Light, deniest expressly in a certain passage, that prayer may bend heaven's decree;

Efficacy of prayer

and these people pray but for this. Can then their hope be vain? or are not thy words right clear to me?"

And he to me: "My writing is plain and the hope of them is not deceived if well thou considerest with mind whole.

For the height of justice is not abased because fire of love fulfils in one moment the satisfaction which he owes who here is lodged:

and there where I affirmed that point, default could not be amended by prayer, because the prayer was severed from God.

But do not rest in so profound a doubt except she tell it thee, who shall be a light between truth and intellect.

I know not if thou understand: I speak of Beatrice; thou shalt see her above, on the summit of this mount, smiling and blessed."

Anti-purgatorio

Ed io: "Signore, andiamo a maggior fretta; 49
chè già non m' affatico come dianzi;
e vedi omai che il poggio l' ombra getta."

"Noi anderem con questo giorno innanzi," 52
rispose, "quanto più potremo omai;
ma il fatto è d' altra forma che non stanzi.

Prima che sii lassù, tornar vedrai 55
colui che già si copre della costa,
sì che i suoi raggi tu romper non fai.

Ma vedi là un' anima, che, posta 58
sola soletta, verso noi riguarda;
quella ne insegnerà la via più tosta."

Venimmo a lei. O anima Lombarda, 61
come ti stavi altera e disdegnosa,
e nel mover degli occhi onesta e tarda!

Ella non ci diceva alcuna cosa; 64
ma lasciavane gir, solo sguardando
a guisa di leon quando si posa.

Pur Virgilio si trasse a lei, pregando 67
che ne mostrasse la miglior salita;
e quella non rispose al suo domando;

ma di nostro paese e della vita 70
c' inchiese. E il dolce duca incominciava:
"Mantova," . . . e l' ombra, tutta in sè romita,

surse ver lui del loco ove pria stava, 73
dicendo: "O Mantovano, io son Sordello
della tua terra." E l' un l' altro abbracciava.

Ahi serva Italia, di dolore ostello, 76
nave senza nocchiero in gran tempesta,
non donna di provincie, ma bordello!

Quell' anima gentil fu così presta, 79
sol per lo dolce suon della sua terra,
di fare al cittadin suo quivi festa;

And I: "My Lord, go we with greater haste; for already I grow not weary as before, and look, the hillside doth now a shadow cast."

The Late-Repentant

"We with this day will onward go," answered he, "so far as yet we may; but the fact is other than thou deemest.

Ere thou art above, him shalt thou see return that now is being hidden by the slope, so that thou makest not his rays to break.

But see there a soul which, placed alone, solitary, looketh towards us; it will point out to us the quickest way."

Virgil and Sordello—

We came to it: O Lombard soul, how wast thou haughty and disdainful, and in the movement of thine eyes majestic and slow!

Naught it said to us, but allowed us to go on, watching only after the fashion of a lion when he couches.

Yet did Virgil draw on towards it, praying that it would show to us the best ascent; and that spirit answered not his demand,

but of our country and of our life did ask us. And the sweet Leader began: "Mantua," . . . and the shade, all rapt in self,

leapt towards him from the place where first it was, saying: "O Mantuan, I am Sordello of thy city." And one embraced the other.

Mantuans both

Ah Italy, thou slave, hostel of woe, vessel without pilot in a mighty storm, no mistress of provinces, but a brothel!

Dante inveighs against Italy

That gentle spirit was thus quick, merely at the sweet name of his city, to give greeting there to his fellow-citizen;

Anti-purgatorio

ed ora in te non stanno senza guerra 82
li vivi tuoi, e l' un l' altro si rode
di quei che un muro ed una fossa serra.

Cerca, misera, intorno dalle prode 85
le tue marine, e poi ti guarda in seno,
se alcuna parte in te di pace gode.

Che val, perchè ti racconciasse il freno 88
Giustiniano, se la sella è vota?
Senz' esso fora la vergogna meno.

Ahi gente, che dovresti esser devota, 91
e lasciar seder Cesar in la sella,
se bene intendi ciò che Dio ti nota!

guarda com' esta fiera è fatta fella, 94
per non esser corretta dagli sproni,
poi che ponesti mano alla predella.

O Alberto Tedesco, che abbandoni 97
costei ch' è fatta indomita e selvaggia,
e dovresti inforcar li suoi arcioni,

giusto giudizio dalle stelle caggia 100
sopra il tuo sangue, e sia nuovo ed aperto,
tal che il tuo successor temenza n' aggia:

chè avete tu e il tuo padre sofferto, 103
per cupidigia di costà distretti,
che il giardin dell' imperio sia diserto.

Vieni a veder Montecchi e Cappelletti, 106
Monaldi e Filippeschi, uom senza cura:
color già tristi, e costor con sospetti.

Vien crudel, vieni, e vedi la pressura 109
de' tuoi gentili, e cura lor magagne,
e vedrai Santafior com' è sicura.

Vieni a veder la tua Roma che piagne, 112
vedova e sola, e dì e notte chiama:
"Cesare mio, perchè non m' accompagne?"

and now in thee thy living abide not without war, and one doth rend the other of those that one wall and one foss shuts in.

Dante inveighs against Italy

Search, wretched one, around thy seacoasts by the shores, and then gaze in thy bosom, if any part of thee enjoy peace.

What avails it that Justinian should refit thy bridle if the saddle is empty? But for that the shame were less.

The Emperor

Ah people, that shouldst be obedient, and let Cæsar sit in the saddle, if well thou understandest what God writeth to thee!

see how this beast hath grown vicious, for not being corrected by the spurs, since thou hast put thy hand to the bridle.

O German Albert, that dost forsake her who is become wanton and savage, and that oughtest to bestride her saddle-bow,

may just judgment fall from the stars upon thy blood, and be it strange and manifest, so that thy successor may have fear thereof:

for thou and thy father, held back yonder by covetousness, have suffered that the garden of the empire be laid waste.

Come and see Montagues and Capulets, Monaldi and Filippeschi, thou man without care: those already sad, and these in dread.

Come, cruel one, come, and see the oppression of thy nobles and tend their sores, and thou shalt see Santafior how secure it is.

Come and see thy Rome that weepeth widowed and alone, and day and night doth cry: "Cæsar mine, wherefore dost thou not companion me?"

Anti-purgatorio

Vieni a veder la gente quanto s' ama; 115
e se nulla di noi pietà ti move,
a vergognar ti vien della tua fama.

E se licito m' è, o sommo Giove, 118
che fosti in terra per noi crucifisso,
son li giusti occhi tuoi rivolti altrove;

o è preparazion, che nell' abisso 121
del tuo consiglio, fai, per alcun bene
in tutto dall' accorger nostro scisso?

Chè le città d' Italia tutte piene 124
son di tiranni, ed un Marcel diventa
ogni villan che parteggiando viene.

Fiorenza mia, ben puoi esser contenta 127
di questa digression che non ti tocca,
mercè del popol tuo che s' argomenta.

Molti han giustizia in cor, ma tardi scocca, 130
per non venir senza consiglio all' arco;
ma il popol tuo l' ha in sommo della bocca.

Molti rifiutan lo comune incarco; 133
ma il popol tuo sollecito risponde
senza chiamare, e grida: "Io mi sobbarco."

Or ti fa lieta, chè tu hai ben onde: 136
tu ricca, tu con pace, tu con senno.
S' io dico 'l ver, l' effetto nol nasconde.

Atene e Lacedemone, che fenno 139
l' antiche leggi e furon sì civili,
fecero al viver bene un picciol cenno

verso di te, che fai tanto sottili 142
provvedimenti, che a mezzo novembre
non giunge quel che tu d' ottobre fili.

Quante volte del tempo che rimembre, 145
legge, moneta, offizio e costume
hai tu mutato, e rinnovato membre!

Come and see how thy people love one another; and if no pity for us move thee, come and shame thee for thy fame. Dante inveighs against Italy

And if it be permitted me, O highest Jove, who on earth for us wast crucified, are thy just eyes turned elsewhither;

or is it preparation which thou art making in the depths of thy counsel, for some good end wholly cut off from our vision?

For the cities of Italy are all full of tyrants, and every clown that comes to play the partizan becomes a Marcellus.

O my Florence, thou indeed mayst rejoice at this digression which touches thee not, thanks to thy people that reasons so well. Florence

Many have justice in their hearts, but slowly it is let fly, for it comes not without counsel to the bow; but thy people hath it ever on its lips.

Many refuse the public burdens; but thy people answers eagerly without call, and cries out: "I bend me to the charge."

Now make thee glad, for thou hast good reason: thou rich, thou at peace, thou so wise. If I speak sooth, the facts do not conceal it.

Athens and Lacedemon, that framed the laws of old and were so grown in civil arts, gave a mere hint at well living

beside thee, who dost make such subtle provision, that to mid-November reaches not what thou in October spinnest.

How often in the time which thou rememberest, laws, coinage, offices, and customs hast thou changed, and renewed thy members!

Anti-purgatorio

E se ben ti ricordi e vedi lume, 148
vedrai te simigliante a quella inferma,
che non può trovar posa in su le piume,
ma con dar volta suo dolore scherma. 151

1. *Zara*, a game of chance played with three dice.

13, 14. "The Aretine" is Benincasa da Laterina, who, as judge to the Podestà of Siena, condemned to death a relative of Ghin di Tacco, a notorious highwayman. The latter subsequently revenged himself by murdering Benincasa, while he was sitting as a magistrate at Rome.

15-17. "The other Aretine" is Guccio of the Tarlati, which family was at the head of the Ghibellines of Arezzo. He was drowned in the Arno; according to some accounts, while engaged in pursuing the Bostoli (a family of exiled Aretine Guelfs, who had taken refuge in the Castel di Rondine), according to others, while being pursued by them after the battle of Campaldino (for which see the preceding canto).—Federico Novello, a member of the great Conti Guidi family, was slain by one of the Bostoli at Campaldino, while assisting the Tarlati.

17, 18. It seems probable that Marzucco, of the Pisan Scornigiani family, "showed his fortitude" by pardoning the murderer of his son (the *quel da Pisa*); though other authorities declare that he slew the assassin.

19. This murder points to a continuation of the feud between the brothers Alessandro and Napoleone degli Alberti, alluded to in *Inf.* xxxii. 41-60: for Count Orso was the son of Napoleone, and his murderer Alberto the son of Alessandro.

19-24. Pierre de la Brosse was surgeon and afterwards chamberlain of King Philip III. of France. On the sudden death, in 1276, of Louis, Philip's son by his first wife, and heir to the throne, his second wife, Mary of Brabant, was suspected of having poisoned him, so that her own son might succeed. Among her accusers was Pierre de la Brosse. She

And if thou well bethink thee, and see clear, thou shalt behold thee like unto that sick one, who can find no rest upon the down, but by turning about shuns her pain.

Dante inveighs against Italy Florence

determined to poison all minds against him and bring about his downfall. According to popular tradition she accused him of having made an attempt on her honour; but as Pierre was eventually (in 1278) hanged on a charge of treasonable correspondence with Philip's enemy, Alfonso X. of Castile, it seems more probable that she attained her end by causing these letters to be forged.

28-30, 40-42. Among the persons Æneas meets in hell is his former pilot, Palinurus, who, having been drowned at sea, is not allowed to cross the Acheron for a hundred years: that being the penalty imposed on the souls of those who have not been duly interred. He entreats Æneas to take him across the river, whereupon the Sibyl rebukes him with the words: "Cease to hope that the decrees of the Gods are to be altered by prayers" (*Æn.* vi. 372). These words are addressed to a heathen and to a spirit in hell. Note that Æneas, whose aid is invoked by Palinurus, is a heathen, too, and does not fulfil the conditions of *Purg.* iv. 133-135 xi. 33.

58 *sqq.* Sordello, one of the most distinguished among the Italian poets who elected to write in Provençal rather than in their mother-tongue, was born at Goito, some ten miles from Mantua, about the year 1200. He led a chequered and wandering life, the latter portion of which was devoted to the service of Charles of Anjou, by whom he was well rewarded. The latest record of him that has come down to us is dated 1269. To the Dante student one episode of Sordello's life and one of his poems are of special interest. Between the years 1227-1229, while staying at Treviso with Ezzelino III. of Romano, he had a liaison with the latter's sister Cunizza (see *Par.* ix. 25-36), who was the wife of Count Ricciardo di San Bonifazio, but whom Sordello had abducted (for political

reasons) at the request of her brother. When the latter discovered the intrigue Sordello was forced to flee to Provence. About the year 1240 he wrote a very fine *planch* (or song of lamentation) on the death of Blacatz, himself a poet and one of the barons of Count Raymond Berenger IV. In this poem the leading sovereigns and princes of Europe are exhorted to eat of the dead man's heart, so that their courage may increase, and they be fired on to noble deeds. These verses may have indirectly inspired the patriotic outburst for which the appearance of Sordello is made the pretext; and they certainly induced Dante to assign to Sordello the task of pointing out the princes in the following canto.—There is a reference to Sordello in the *Vulg. Eloq.* i. 15: 9-14.

88, 89. One of the many passages to be found throughout Dante's works, which show that what was really in his mind when he spoke of the Roman Empire was an executive power adequate to enforce Roman law. (For Justinian in this connection, *cf. Par.* vi., *Argument*). Much confusion in medieval thought, and much difficulty in understanding Dante's position arises from the fact that the King of the Germans was the feudal head of the territorial nobility who represented the invaders and conquerors of Italy, whereas the Emperor of Rome was the traditional champion of Roman law and civilisation which represent the native Italian aspirations; and since the King of Germany and the Emperor of Rome were one and the same person, it was possible to regard him as the representative of either of the two conflicting tendencies and ideals, on the clash of which the whole medieval history of Italy turns.

91-96. These lines are addressed to the priests, who should leave all secular rule to the Emperor.

97-105. Both Rudolf (for whom see the following canto, *vv.* 94-96) and his son Albert I. (Emperor from 1298-1308) neglected Italy (*vv.* 103-105): the former devoted his attention to Austria and Suabia, while a specimen of the latter's activity is given in *Par.* xix. 115-117. Verses 100-101 refer, by anticipation, to Albert's violent death, at the hands of his nephew, John. Albert was succeeded by Henry VII. of Luxemburg (*v.* 102), on whom Dante rested all his hopes (see Gardner, pp. 30-34; *cf.*, too, the following canto, *v.* 96, and *Par.* xvii. 82; xxx. 133 *sqq.*).

106, 107. Shakespeare has so familiarised us with the feud of the Veronese Montagues and Capulets, that a hint from the old commentators to the effect that the Monaldi and Fillippeschi were hostile families of Orvieto is sufficient to assure us that Dante is here giving us two examples of the internal strife so common in the Italian cities of those days. The reference appears to be to party strife in general, not to the factions of the Guelfs and Ghibellines in particular. A more recent interpretation, according to which all the four names are those of Ghibelline families belonging to different towns and requiring the aid of the Emperor, falls to the ground, because at least one of the families (the Monaldi) was certainly Guelf.

111. Santafiora—a county in the Sienese Maremma, held for almost five centuries by the great Ghibelline family of the Aldobrandeschi (see below, Canto xi. 58 *sqq.*). These were constantly at war with the commune of Siena, till the year 1300 when an agreement was arrived at.

125. *Marcel, i.e.*, an opponent of the empire [Marcellus, the Roman consul, was one of Cæsar's most violent opponents].

AFTER repeatedly embracing Virgil, only because he is a Mantuan, Sordello questions him further; and on hearing who he is, after a moment's pause, amazed and half-incredulous, falls at his feet to embrace his knees (1-15). In answer to Sordello, Virgil rehearses in words of deepest pathos the nature of his mission and the state of the souls in Limbo who practised the moral, but were never clad with the theological, virtues (16-36). In answer to Virgil's questioning concerning the way, Sordello expounds the law of the mount which suffers no soul to ascend while the sun is below the horizon; and he offers to lead the pilgrims, ere the now approaching sunset, to a fitting place of rest, where they shall find noteworthy

Anti-purgatorio

Poscia che l' accoglienze oneste e liete
furo iterate tre e quattro volte,
Sordel si trasse e disse: "Voi chi siete?"

"Prima che a questo monte fosser volte 4
l' anime degne di salire a Dio,
fur l' ossa mie per Ottavian sepolte.

Io son Virgilio; e per null' altro rio 7
lo ciel perdei, che per non aver fè":
così rispose allora il duca mio.

Qual è colui che cosa innanzi sè 10
subita vede, ond' ei si maraviglia,
che crede e no, dicendo: "Ell' è, non è";

tal parve quegli, e poi chinò le ciglia, 13
ed umilmente ritornò ver lui,
ed abbracciollo ove il minor s' appiglia.

"O gloria de' Latin," disse, "per cui 16
mostrò ciò che potea la lingua nostra,
o pregio eterno del loco ond' io fui,

souls (37-69). In a little lap or dell of the mountain they find the pensive souls of kings and rulers who had neglected their higher functions for selfish ease or selfish war. Now they are surrounded by every soothing beauty of nature; but relief from the serious cares of life, which erst they sought unduly, is now an anguish to them, and their yearning goes forth to the active purgation of the seven terraces of torment above them. With the enumeration of the kings—old enemies singing in harmony, and fathers mourning over the sins of their still living sons—are mingled tributes to the worth, or gibes at the degeneracy of the reigning monarchs, and reflections on the unlikeness of sons and fathers (70-136).

The Late-Repentant Virgil and Sordello

After the greetings dignified and glad had been repeated three and four times, Sordello drew him back, and said: "Who art thou?"

"Ere to this mount were turned those spirits worthy to ascend to God, my bones by Octavian had been buried.

I am Virgil; and for no other sin did I lose heaven than for not having faith": thus answered then my Leader.

As one who seeth suddenly a thing before him whereat he marvels, who believes, and believes not, saying: "It is, it is not";

such seemed he, and forthwith bent his brow, and humbly turned back towards my Leader, and embraced him where the inferior clasps.

"O glory of the Latins," said he, "by whom our tongue showed forth all its power, O eternal praise of the place whence I sprang,

Anti-purgatorio

qual merito o qual grazia mi ti mostra? 19
S' io son d'udir le tue parole degno,
dimmi se vien d' inferno, e di qual chiostra."

"Per tutti i cerchi del dolente regno," 22
rispose lui, "son io di qua venuto.
Virtù del ciel mi mosse, e con lei vegno.

Non per far, ma per non far ho perduto 25
di veder l' alto Sol che tu disiri,
e che fu tardi da me conosciuto.

Loco è laggiù non tristo da martiri, 28
ma di tenebre solo, ove i lamenti
non suonan come guai, ma son sospiri.

Quivi sto io coi parvoli innocenti, 31
dai denti morsi della morte, avante
che fosser dall' umana colpa esenti.

Quivi sto io con quei che le tre sante 34
virtù non si vestiro, e senza vizio
conobber l' altre e seguir tutte e quante.

Ma se tu sai e puoi, alcuno indizio 37
dà noi, per che venir possiam più tosto
là dove Purgatorio ha dritto inizio."

Rispose: "Loco certo non c' è posto: 40
licito m' è andar suso ed intorno;
per quanto ir posso, a guida mi t'accosto.

Ma vedi già come dichina il giorno, 43
ed andar su di notte non si puote;
però è buon pensar di bel soggiorno.

Anime sono a destra qua rimote; 46
se 'l mi consenti, io ti merrò ad esse,
e non senza diletto ti fien note."

"Com' è ciò?" fu risposto; "chi volesse 49
salir di notte, fora egli impedito
d'altrui? o non sarria che non potesse?"

what merit or what favour sheweth thee to me? If I am worthy to hear thy words, tell me if thou comest from Hell, and from what cloister." **The Late Repentant**

Virgil and Sordello

"Through all the circles of the woeful realm," answered he him, "came I here. A virtue from heaven moved me, and with it I come.

Not for doing, but for not doing, have I lost the vision of the high Sun, whom thou desirest, and who too late by me was known.

Down there is a place not sad with torments, but with darkness alone, where the lamentations sound not as wailings, but are sighs. **Limbo**

There do I abide with the innocent babes, bitten by the fangs of death, ere they were exempt from human sin.

There dwell I with those who clad them not with the three holy virtues, and without offence knew the others and followed them all.

But if thou knowest and canst, give us some sign whereby we may most quickly come there where Purgatory has right beginning."

He answered: "No fixed place is set for us: 'tis permitted to me to go up and around; so far as I may go, as guide I place me beside thee. **The law of the ascent**

But see now how the day is declining, and ascend by night we cannot; therefore 'tis well to think of some fair resting-place.

Here are souls on the right apart; if thou allow it I will lead thee to them, and not without joy will they be known to thee."

"How is that?" was answered; "he who wished to ascend by night, would he be hindered by others, or would he not ascend because he could not?"

Anti-purgatorio

E il buon Sordello in terra fregò il dito, 52
dicendo: "Vedi, sola questa riga
non varcheresti dopo il sol partito;

non però che altra cosa desse briga, 55
che la notturna tenebra, ad ir suso:
quella col non poter la voglia intriga.

Ben si poría con lei tornare in giuso, 58
e passeggiar la costa intorno errando,
mentre che l' orizzonte il dì tien chiuso."

Allora il mio signor, quasi ammirando: 61
"Menane, dunque," disse, "là ove dici
che aver si può diletto dimorando."

Poco allungati c' eravam di lici, 64
quand' io m' accorsi che il monte era scemo,
a guisa che i vallon li sceman quici.

Valle

"Colà," disse quell' ombra, "n' anderemo 67
dove la costa face di sè grembo,
e quivi il nuovo giorno attenderemo."

Tra erto e piano era un sentiero sghembo, 70
che ne condusse in fianco della lacca,
là dove più che a mezzo muore il lembo.

Oro ed argento fino, cocco e biacca, 73
indico legno lucido e sereno,
fresco smeraldo in l' ora che si fiacca,

dall' erba e dalli fior dentro a quel seno 76
posti, ciascun saría di color vinto,
come dal suo maggiore è vinto il meno.

Non avea pur natura ivi dipinto, 79
ma di soavità di mille odori
vi facea un incognito e indistinto.

Salve, Regina, in sul verde e in sui fiori 82
quivi seder cantando anime vidi,
che per la valle non parean di fuori.

And the good Sordello drew his finger across the ground, saying: "Look, even this line thou wouldst not cross after the sun is set;

The Late-Repentant

Virgil and Sordello

not for that aught else than the darkness of night gave hindrance to going upward: that hampers the will with lack of power.

Truly by night one might return downwards, and walk, wandering around the mountain side, while the horizon holds the day closed."

Then my Lord, as tho' marvelling, said: "Lead us therefore where thou sayest we may have delight in tarrying."

Short way had we thence advanced, when I perceived that the mount was scooped out, after the fashion that valleys scoop them out here.

"There," said the shade, "we will go where the mountain-side makes of itself a bosom, and there will await the new day."

The valley of the negligent Rulers

Neither steep nor level was a winding path, that led us to the side of that hollow, there where the valley's edge more than half dies away.

Gold and fine silver, cramoisy and white, Indian wood bright and clear, fresh emerald at the moment it is split,

would each be surpassed in colour by the grass and by the flowers placed within that fold, as the less is surpassed by the greater.

Not only had Nature painted there, but of the sweetness of a thousand scents made there one, unknown and indefinable.

There, seated on the grass and on the flowers, singing *Salve Regina*, saw I souls who because of the valley were not seen from without.

Anti-purgatorio Valle

"Prima che il poco sole omai s' annidi," 85
cominciò il Mantovan che ci avea volti,
"tra color non vogliate ch' io vi guidi.

Di questo balzo meglio gli atti e i volti 88
conoscerete voi di tutti e quanti,
che nella lama giù tra essi accolti.

Colui, che più sied' alto e fa sembianti 91
d' aver negletto ciò che far dovea,
e che non move bocca agli altrui canti,

Ridolfo imperador fu, che potea 94
sanar le piaghe ch' hanno Italia morta,
sì che tardi per altri si ricrea.

L' altro, che nella vista lui conforta, 97
resse la terra dove l' acqua nasce,
che Molta in Albia ed Albia in mar ne porta:

Ottacchero ebbe nome, e nelle fasce 100
fu meglio assai, che Vincislao suo figlio
barbuto, cui lussuria ed ozio pasce.

E quel nasetto, che stretto a consiglio 103
par con colui ch' ha sì benigno aspetto,
morì fuggendo e disfiorando il giglio:

guardate là come si batte il petto. 106
L' altro vedete ch' ha fatto alla guancia
della sua palma, sospirando, letto.

Padre e suocero son del mal di Francia: 109
sanno la vita sua viziata e lorda,
e quindi viene il duol che sì li lancia.

Quel che par sì membruto, e che s' accorda 112
cantando con colui dal maschio naso,
d' ogni valor portò cinta la corda.

E se re dopo lui fosse rimaso 115
lo giovinetto che retro a lui siede,
bene andava il valor di vaso in vaso;

"Ere the little sun now sinks to his nest," began the Mantuan who had led us aside, "desire not that I guide you among them.

The Negligent Rulers

From this terrace ye will better know the acts and faces of them all, than if received among them down in the hollow.

He who sits highest, and hath semblance of having left undone what he ought to have done, and who moves not his lips with the others' songs,

Rudolph

was Rudolph the Emperor, who might have healed the wounds that were the death of Italy, so that too late through another is she succoured.

The other, who looks to be comforting him, ruled the land where the water rises which the Moldau carries away into the Elbe, and the Elbe into the sea:

Ottocar

Ottocar for name had he, and in swaddling clothes was better far than bearded Wenceslas his son, whom lust and sloth consume.

And that snub-nosed one, who seems close in counsel with him that hath so kindly a mien, died in flight and deflowering the lily:

Philip III. of France and Henry of Navarre

look there how he is beating his breast. The other see, who, sighing, hath made a bed for his cheek with the palm of his hand.

Father and father-in-law are they of the plague of France: they know his wicked and foul life, and hence comes the grief that pierceth them so.

He who seems so stout of limb, and accords his singing with him of the virile nose, was begirt with the cord of every worth.

Peter III. of Aragon and Charles I. of Anjou

And if the lad who sits behind him had remained king after him, the worth would in truth have passed from vessel to vessel;

Peter's sons

Anti-purgatorio Valle

che non si puote dir dell' altre erede. 118
Jacomo e Federico hanno i reami;
del retaggio miglior nessun possiede.
Rade volte risurge per li rami 121
l' umana probitate: e questo vuole
quei che la dà, perchè da lui si chiami.
Anche al nasuto vanno mie parole, 124
non men ch' all' altro, Pier, che con lui canta,
onde Puglia e Provenza già si duole.
Tant' è del seme suo minor la pianta, 127
quanto, più che Beatrice e Margherita,
Costanza di marito ancor si vanta.
Vedete il re della semplice vita 130
seder là solo, Arrigo d' Inghilterra:
questi ha ne' rami suoi migliore uscita.
Quel che più basso tra costor s' atterra, 133
guardando in suso, è Guglielmo marchese,
per cui ed Alessandria e la sua guerra
fa pianger Monferrato e Canavese." 136

6. *Ottaviano*, the Emperor Augustus (*cf.* above, Canto iii. 27, *note*).

7, 8 and 25-36. See *Inf.* iv. 25-42.

44, 49-57. The symbolism is clear if we bear in mind the analogy between the sun (*v.* 54) and God.

82. *Salve Regina*, the famous antiphon invoking the aid of the Virgin Mary. It is sung after vespers.

91-102. The Emperor Rudolf I. (1218-1272-1292; see the preceding canto, *vv.* 102-105) began by serving under Ottocar II., King of Bohemia (1253-1278); but on his election as Emperor he asserted his supremacy. Ottocar's refusal to acknowledge it gave rise to hostilities which ended in his defeat and death in a battle near Vienna (1278). Ottocar's son, Wenceslas IV. (1278-1305), was permitted to retain Bohemia (*vv.* 98, 99), but had to yield Austria, Styria, Carinthia and Carniola

which may not be said of the other heirs. James and Frederick have the realms: of the better heritage none hath possession. The Negligent Rulers.

Rarely doth human probity rise through the branches: and this he wills who giveth it, so that it may be prayed for from him. Peter's sons

Also to the big-nosed one my words do go, not less than to the other, Peter, who is singing with him, wherefore Apulia and Provence now moan. The degenerate son of Charles I. of Anjou

So much is the plant degenerate from its seed as, more than Beatrice and Margaret, Constance yet boasts of her husband.

See the king of the simple life, sitting there alone, Henry of England: he in his branches hath better issue. Henry III. of England

That one who lower down humbleth himself among them, gazing upward, is William the Marquis, through whom Alessandria and its war make Montferrato and the Canavese to weep. William the Marquis

to Rudolf, who placed them under the rule of his own sons, Albert and Rudolf.

103-111. Philip III., the Bold, of France (1245-1270-1285), the *nasetto*, was in 1285 defeated (*v.* 105) by Roger di Loria, the admiral of Peter III. of Aragon (see the following note), whose crown he was attempting to seize on behalf of his son, Charles of Valois, and with the connivance of Pope Martin IV. Philip's son, Philip IV., the Fair (1268-1285-1314; one of Dante's pet aversions: see *Inf.* xix. 87; *Purg.* xx. 91; xxxii. 152; *Par.* xix. 118-120), married Joan, the daughter of Henry, the Fat, of Navarre (1270-1274; *v.* 104); and it is the young man's wickedness that is here uniting his father and his father-in-law in a common sorrow.

112-114. Peter III. of Aragon (1276-1285) and his former enemy, Charles I. of Anjou (1220-1285; King

of Naples and Sicily, 1266-1282), respectively. When Charles was driven from the throne of Sicily after the terrible outbreak known as the "Sicilian Vespers," he was succeeded by Peter, whose claim to the crown was based on his marriage with Constance, the daughter of Manfred, King of Sicily. In spite of strenuous efforts, Charles was never able to regain the kingdom.—Note that Peter III. and both his French foes, Charles I. of Anjou and Philip III. (uncle and nephew), all died in the same year, 1285.

115-120. Peter III. of Aragon had three sons, Alfonso III. (King of Aragon, 1285-1291), the *giovinetto*; James II. (King of Sicily, 1285-1296, King of Aragon, 1291-1327); and Frederick II. (King of Sicily, 1296-1337). In the present passage Alfonso is praised, while the other two are termed degenerate. The blame is repeated in *Par.* xix. 130; xx. 63; *Conv.* iv. 6; *De Vulg. El.* i. 12. But *Purg.* iii. 116 raises a difficulty. The verse cannot apply to Alfonso, who was never King of Sicily. The *onor* of Sicily is generally taken to be Frederick, and the *onor* of Aragon, James. There is no inconsistency here if we consider that Manfred is speaking of his grandsons, and assume that the view expressed is his rather than Dante's. Some scholars reject this theory on the ground that it is inadmissible to regard the repentant Manfred as displaying a mere family pride, and hold that, at a certain period of his life, Dante lapsed into an unprejudiced and just estimate of James and Frederick. To those who cannot conscientiously subscribe to either of these two theories, it may be pointed out that, in any case, there is no definite historical inaccuracy. For it was Frederick's very devotion to Sicily that led him to neglect the wider imperial interests of Italy, an omission which probably accounts for Dante's adverse judgment in the other passages (*cf.* the *note* to *Par.* xix. 130-132). With regard to James, it is true that his conduct in Sicilian affairs was

dishonourable; but he must have ruled well in Spain, else his subjects would not have called him "the Just." So that it is, at a stretch, possible to explain the words *onor di Cicilia e d'Aragona*, even if we take them to represent Dante's own consistent view.

121-123. On the subject of heredity see *Par.* viii. 91-148.

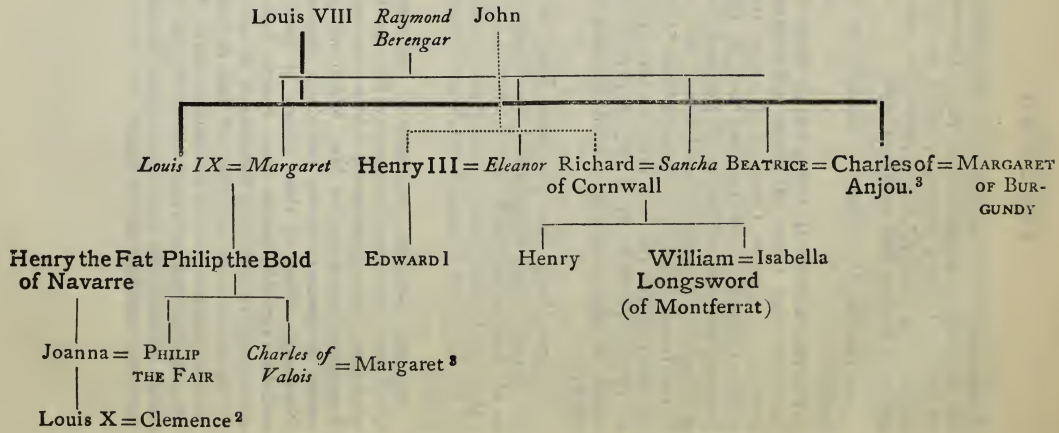
124-129. Charles II. (1243-1309), King of Naples (=Apulia) and Count of Anjou and Provence, is as inferior to his father, Charles I. of Anjou (the *nasuto*), as this Charles I. (the husband first of Beatrice of Provence and then of Margaret of Burgundy) is inferior to Peter III. of Aragon (the husband of Constance). Dante frequently inveighs against Charles II. (see *Purg.* xx. 79-81; *Par.* xix. 127-129; xx. 62, 63; *Conv.* iv. 6: 182, 3; *De Vulg. El.* i. 12: 36-38); in return for which he once gives him a word of praise (*Par.* viii. 82, 83).

130-132. Henry III., the pious King of England (1216-1226-1272), who formed so strong a contrast to his active and warlike son, Edward I. (1239-1272-1307). It is worth noting that Henry's wife, Eleanor of Provence, was a sister of the Beatrice mentioned in *v.* 128.

133-136. William, Marquis of Montferrat and Canavese (1254-1292), at one time favoured Charles I. of Anjou, but subsequently became the chief of a formidable league against him, which was joined by several important towns, including Alessandria (in Piedmont). Some of these towns at times rebelled, and in 1290 Alessandria rose against him. While attempting to quell this disturbance, he was captured by the citizens, and exhibited by them in an iron cage for seventeen months (till his death in 1292). William's son, John I., tried to avenge his father; but his efforts ended in failure, for the Alessandrians invaded Montferrat and captured several places.

Thick letters indicate names of kings, &c., in the valley (*Purgatorio VII. and VIII.*).
CAPITALS, those persons mentioned for illustration or contrast in connection with them.
Italics, those mentioned elsewhere by Dante.
Ordinary type, those not mentioned by Dante.
[*At many points these tables supplement, and are supplemented by, those on pages* 240-243 *of the* "*Paradiso*" *volume.*]

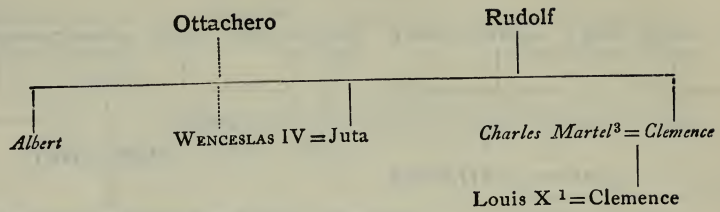
TABLE I



[2] *See Table II.*

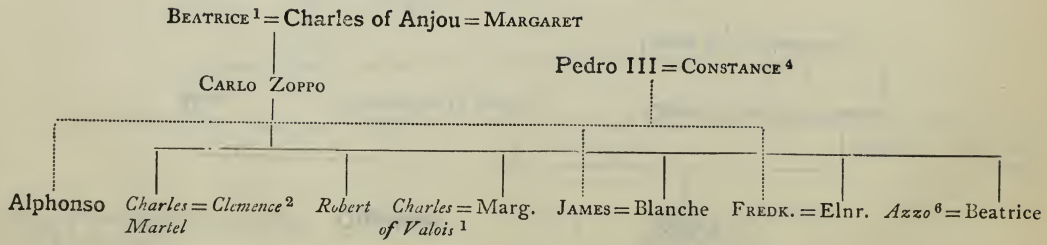
[3] *See Table III.*

TABLE II



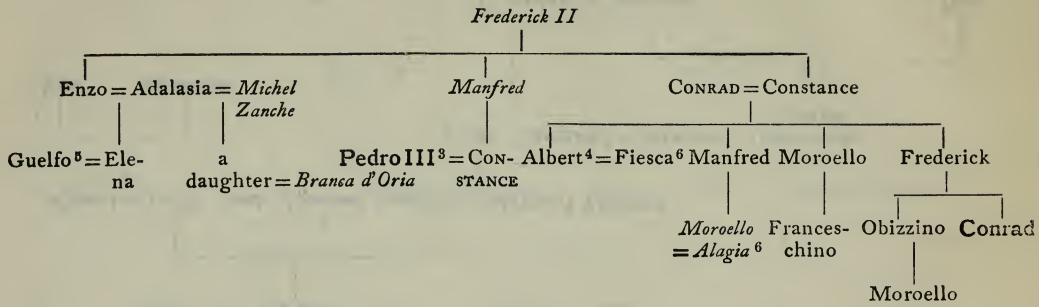
[1] *See Table I.* [3] *See Table III.*

TABLE III



[1] *See Table I.* [2] *See Table II.* [4] *See Table IV.* [6] *See Table VI.*

TABLE IV

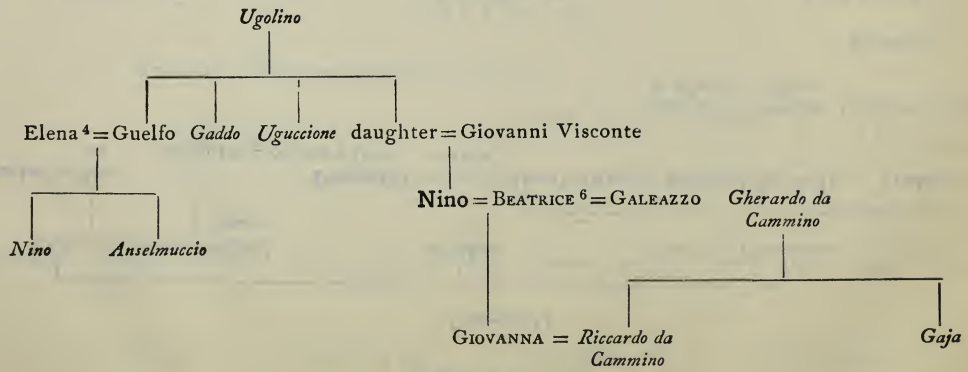


[3] *See Table III.*

[5] *See Table V.*

[6] *See Table VI.*

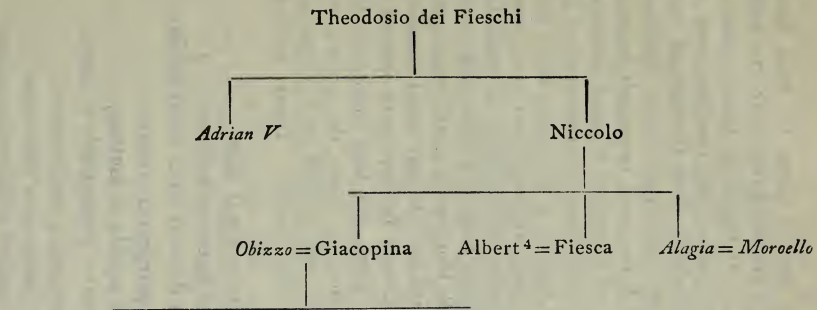
TABLE V



[4] *See Table IV.*

[6] *See Table VI.*

TABLE VI



[3] *See Table III.*

[4] *See Table IV.*

[5] *See Table V.*

AT the pensive hour of sunset the souls devoutly join in their evening hymn, with eyes uplifted to heaven (1-18). As though to remind them that while outside the gate of the true Purgatory their wills are not intrinsically above the reach of temptation, but are guarded only by the express intervention and protection of divine grace, two angels descend and stand on either bank of the dell to guard them against the serpent who would enter this counterpart of Eden (19-39). At the mention of the serpent Dante shrinks close up to Virgil; but Sordello invites them to descend, as the twilight deepens, into the little vale, where Dante meets his friend Nino, Judge of Gallura, and in answer to his question tells him that he is still in the first life; whereon both he and Sordello start back in amazement. Nino summons Conrad Malaspina to witness this wonder of God's grace, and then turning to Dante again, implores him to obtain the prayers of his daughter; for his wife, wedded to a Visconte, has surely forgotten him (40-84). Dante, looking to

Anti-purgatorio Valle

Era già l' ora che volge il disio
ai naviganti, e intenerisce il core
lo dì ch' han detto ai dolci amici addio;
e che lo nuovo peregrin d' amore 4
punge, se ode squilla di lontano,
che paia il giorno pianger che si more:
quand' io incominciai a render vano 7
l' udire, ed a mirare una dell' alme
surta, che l' ascoltar chiedea con mano.
Ella giunse e levò ambo le palme, 10
ficcando gli occhi verso l' oriente,
come dicesse a Dio: "D' altro non calme."

heaven, notes that in this season of repose the four stars that represent the moral virtues have vanished behind the mountain, and the three that represent the theological virtues shine in the sky. This is one of the many indications that the proper business of Purgatory is ethical, the recovery of the sound moral will. The season in which the souls may actually ascend is the one over which the four stars preside (85-93). Meanwhile the dreaded serpent approaches, but the angels swoop like celestial hawks upon it, and having put it to flight return to their posts (94-108). During the whole assault Conrad has not ceased to gaze on Dante; and he now asks him for news of his country of Valdemagra, and of his kinsfolk there; to which Dante replies that he has never visited those parts, but the noble character of the Malaspini rings through all Europe (109-132); whereon he receives the significant comment that ere six years are gone he shall know the worth of the Malaspini better than reportingly (133-139).

The Negligent Rulers

Sunset of the first day in Purgatory

'Twas now the hour that turns back the desire
of those who sail the seas and melts their heart,
that day when they have said to their sweet
friends adieu,
and that pierces the new pilgrim with love, if
from afar he hears the chimes which seem to
mourn for the dying day;
when I began to annul my sense of hearing, and
to gaze on one of the spirits, uprisen, that
craved a listening with its hand.
It joined and lifted up both its palms, fixing its
eyes towards the east, as though 'twere saying
to God: "For aught else I care not."

Anti-purgatorio Valle

"*Te lucis ante*" sì devotamente 13
le uscì di bocca, e con sì dolci note,
che fece me a me uscir di mente.

E l' altre poi dolcemente e devote 16
seguitar lei per tutto l' inno intero,
avendo gli occhi alle superne rote.

Aguzza qui, lettor, ben gli occhi al vero, 19
chè il velo è ora ben tanto sottile,
certo, che il trapassar dentro è leggiero.

Io vidi quello esercito gentile 22
tacito poscia riguardare in sue,
quasi aspettando pallido ed umile;

e vidi uscir dell' alto, e scender giue 25
due angeli con due spade affocate,
tronche e private delle punte sue.

Verdi, come fogliette pur mo nate, 28
erano in veste, che da verdi penne
percosse traean dietro e ventilate.

L' un poco sopra noi a star si venne, 31
e l' altro scese in l' opposita sponda,
sì che la gente in mezzo si contenne.

Ben discerneva in lor la testa bionda; 34
ma nelle faccie l' occhio si smarria,
come virtù che al troppo si confonda.

"Ambo vegnon del grembo di Maria," 37
disse Sordello, "a guardia della valle,
per lo serpente che verrà via via."

Ond' io, che non sapeva per qual calle, 40
mi volsi intorno, e stretto m' accostai
tutto gelato alle fidate spalle.

E Sordello anco: "Ora avvalliamo omai 43
tra le grandi ombre, e parleremo ad esse;
grazioso fia lor vedervi assai."

"*Te lucis ante*" so devoutly proceeded from its mouth, and with such sweet music, that it rapt me from my very sense of self.

The Negligent Rulers

Evening Hymn

And the others then sweetly and devoutly accompanied it through the entire hymn, having their eyes fixed on the supernal wheels.

Reader, here sharpen well thine eyes to the truth, for the veil now is indeed so thin, that of a surety to pass within is easy.

I saw that noble army thereafter silently gaze upward, as if in expectancy, pale and lowly;

and I saw two angels come forth from on high and descend below with two flaming swords, broken short and deprived of their points.

Two Angels descend from Heaven

Green, as tender leaves just born, was their raiment, which they trailed behind, fanned and smitten by green wings.

One came and alighted a little above us, and the other descended on the opposite bank, so that the people was contained in the middle.

Clearly I discerned the fair hair of them; but in their faces the eye was dazed, like a faculty which by excess is confounded.

"Both come from Mary's bosom," said Sordello, "as guard of the vale, because of the serpent that straightway will come."

Whereat I, who knew not by what way, turned me around, and placed me all icy cold close to the trusty shoulders.

And Sordello again: "Now go we into the vale among the mighty shades, and we will speak to them; great joy will it be to them to see you."

Anti-purgatorio Valle

Solo tre passi credo ch' io scendesse, 46
e fui di sotto, e vidi un che mirava
pur me, come conoscer mi volesse.

Tempo era già che l' aer s' annerava, 49
ma non sì che tra gli occhi suoi e i miei
non dichiarisse ciò che pria serrava.

Ver me si fece, ed io ver lui mi fei: 52
Giudice Nin gentil, quanto mi piacque,
quando ti vidi non esser tra i rei!

Nullo bel salutar tra noi si tacque; 55
poi domandò: "Quant' è che tu venisti
a piè del monte per le lontane acque?"

"O," diss' io lui, "per entro i lochi tristi 58
venni stamane, e sono in prima vita,
ancor che l' altra sì andando acquisti."

E come fu la mia risposta udita, 61
Sordello ed egli indietro si raccolse,
come gente di subito smarrita.

L' uno a Virgilio, e l' altro ad un si volse 64
che sedea lì, gridando: "Su, Corrado,
vieni a veder che Dio per grazia volse."

Poi volto a me: "Per quel singular grado, 67
che tu dei a colui, che sì nasconde
lo suo primo perchè, che non gli è guado,

quando sarai di là dalle larghe onde, 70
di' a Giovanna mia, che per me chiami
là dove agl' innocenti si risponde.

Non credo che la sua madre più m' ami, 73
poscia che trasmutò le bianche bende,
le quai convien che misera ancor brami.

Per lei assai di lieve si comprende, 76
quanto in femmina foco d' amor dura,
se l' occhio o il tatto spesso non l' accende.

Only three steps methinks I descended, and was below, and saw one who was gazing only at me, as tho' he would recognise me.

The Negligent Rulers

Nino de' Visconti

'Twas now the time when the air was darkening, yet not so dark but that what between his eyes and mine before was hidden, now grew clear.

He advanced towards me, and I to him: Noble judge Nino how did I rejoice when I saw thee, and not among the damned!

discourses with Dante

No fair greeting was left unsaid between us; then he asked: "How long is it since thou camest to the foot of the mount over the far waters?"

"Oh," said I to him, "from within the places of woe came I this morn, and am in my first life, albeit by this my journeying I gain the other."

And when my answer was heard, Sordello and he shrank back like folk suddenly bewildered.

The one turned to Virgil, and the other to one who was seated there, crying: "Up, Conrad, come and see what God by his grace hath willed."

Then turning to me: "By that especial grace which thou owest to him who so hideth his first purpose that there is no ford to it,

when thou art beyond the wide waters, tell my Giovanna that she pray for me there where the innocent are heard.

I do not think her mother loves me more, since she hath changed her white wimples, which hapless she must long for once again.

By her right easily may be known, how long the fire of love doth last in woman, if eye and touch do not oft rekindle it.

Anti-purgatorio Valle

Non le farà sì bella sepoltura 79
la vipera che il Milanese accampa,
com' avria fatto il gallo di Gallura."

Così dicea, segnato della stampa 82
nel suo aspetto di quel dritto zelo,
che misuratamente in core avvampa.

Gli occhi miei ghiotti andavan pure al cielo, 85
pur là dove le stelle son più tarde,
sì come rota più presso allo stelo.

E il duca mio: "Figliuol, che lassù guarde?" 88
Ed io a lui: "A quelle tre facelle,
di che il polo di qua tutto quanto arde."

Ed egli a me: "Le quattro chiare stelle, 91
che vedevi staman, son di là basse,
e queste son salite ov' eran quelle."

Com' ei parlava, e Sordello a sè il trasse 94
dicendo: "Vedi là il nostro avversaro";
e drizzò il dito, perchè in là guardasse.

Da quella parte, onde non ha riparo 97
la picciola vallea, era una biscia,
forse qual diede ad Eva il cibo amaro.

Tra l' erba e i fior venia la mala striscia, 100
volgendo ad or ad or la testa al dosso,
leccando come bestia che si liscia.

Io non vidi, e però dicer non posso, 103
come mosser gli astor celestiali,
ma vidi bene e l' uno e l' altro mosso.

Sentendo fender l' aere alle verdi ali, 106
fuggì il serpente, e gli angeli dier volta
suso alle poste rivolando eguali.

L' ombra, che s' era al giudice raccolta 109
quando chiamò, per tutto quell' assalto
punto non fu da me guardare sciolta.

The viper that the Milanese blazons on his shield will not make her so fair a tomb as Gallura's cock would have done."

The Negligent Rulers

Nino

Thus spake he, his countenance stamped with the mark of that righteous zeal which in due measure glows in the breast.

My yearning eyes were again turned towards heaven, even there where the stars are slowest, like a wheel nearest the axle.

The Three Stars

And my leader: "Son, what gazest thou at up there?" And I to him: "At those three torches, wherewith the whole pole here is flaming."

And he to me: "The four bright stars which thou sawest this morn are low on the other side, and these are risen where they were."

As he was speaking, lo Sordello drew him to himself, saying: "See there our adversary," and pointed his finger so that he should look thither.

The Serpent

On that side where the little vale hath no rampart, was a snake, perchance such as gave to Eve the bitter food.

Through the grass and the flowers came the evil reptile, turning round now and again its head to its back, licking like a beast that sleeks itself.

I saw not, and therefore cannot tell, how the celestial falcons moved; but full well I saw both in motion.

Hearing the green wings cleave through the air, the serpent fled, and the angels wheeled around, flying in equal measure back to their posts.

put to flight by the Angels

The shade that had drawn close to the judge when he called, through all that assault was not loosed a moment from gazing at me.

Conrad Malaspina

Anti-purgatorio
Valle

"Se la lucerna che ti mena in alto 112
trovi nel tuo arbitrio tanta cera,
quant' è mestiero infino al sommo smalto,"
cominciò ella, "se novella vera 115
di Valdimacra o di parte vicina
sai, dilla a me, che già grande là era.
Chiamato fui Corrado Malaspina: 118
non son l' antico, ma di lui discesi;
a' miei portai l' amor che qui raffina."
"O," diss' io lui, "per li vostri paesi 121
giammai non fui; ma dove si dimora
per tutta Europa, ch' ei non sien palesi?
La fama che la vostra casa onora 124
grida i signori e grida la contrada,
sì che ne sa chi non vi fu ancora.
Ed io vi giuro, s' io di sopra vada, 127
che vostra gente onrata non si sfregia
del pregio della borsa e della spada.
Uso e natura sì la privilegia, 130
che, perchè il capo reo lo mondo torca,
sola va dritta, e il mal cammin dispregia."
Ed egli: "Or va, chè il sol non si ricorca 133
sette volte nel letto che il Montone
con tutti e quattro i piè copra ed inforca,
che cotesta cortese opinione 136
ti fia chiavata in mezzo della testa
con maggior chiovi che d' altrui sermone,
se corso di giudizio non s' arresta." 139

1-6, 49-51. See diagram on p. 103.

13. The Ambrosian hymn, *Te lucis ante terminum*, sung at Compline (the last office of the day).

19-39. In addition to the general explanation given in the *Argument*, the following points should be noted. The green robes and wings of the angels speak of hope.

The Negligent Rulers

"So may that light which guideth thee on high, find in thy will as much wax as is needful to reach the enamelled summit,"

Conrad Malaspina

it began, "if thou know true tidings of Valdimacra, or of neighbouring parts, tell it me who once was mighty there.

I was called Conrad Malaspina: not the elder am I, but descended from him: to mine own I bore that love which here is purified."

Dante praises the Malaspini

"Oh," said I to him, "through your lands I ne'er have been, but where do men dwell throughout Europe to whom they are not renowned?

The fame which honours your house proclaims abroad its lords, and proclaims the country, so that he knows of it who there hath never been.

And I swear to you, so may I go on high, that your honoured race strips not itself of the glory of the purse and of the sword.

Custom and nature so do privilege it, that for all that the guilty head sets the world awry, it alone goeth straight and scorns the path of evil."

and is rewarded by Conrad's cheering prophecy

And he: "Now depart, for the sun goeth not to rest seven times in the bed which the Ram covers and bestrides with all four feet,

ere this courteous opinion shall be nailed in the midst of thy head, with bigger nails than other men's words, if course of judgment be not stayed."

The pointless swords are usually taken to indicate justice tempered with mercy (*cf.* below, Canto xxxi. 42, *note*); but perhaps they mean that the battle is in truth already decided, the deadly thrust no longer needed, and that the sword-edge alone is adequate (see below, Canto xxxi. 2, 3).

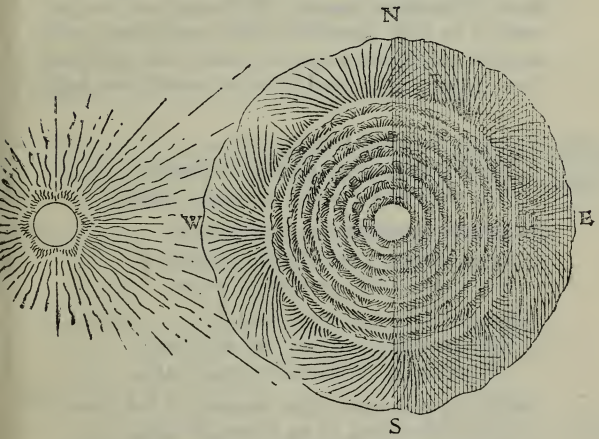
47-84. Nino' de' Visconti of Pisa (for whom see *Inf.* xxii. 83, *note*, and xxxiii. 1-90, *note*) was appointed by the Pisans to the judgeship of Gallura in Sardinia, in the last decade of the 13th century. He married Beatrice of Este (see, in the *Inferno* volume, the table on p. 237; and, above, those on pp. 90, 91), by whom he had a daughter, Giovanna [*v.* 71; it is interesting to note that in 1328 the Commune of Florence voted a pension of 100 *piccoli fiorini* to this Giovanna, on account of her father's faith and devotion to Florence and the Guelf party, for the injuries and vexations he had suffered from the Ghibellines, and as compensation for the spoliation of all her goods by the Ghibellines]. After his death, Beatrice married Galeazzo Visconti, of Milan; the formalities were probably completed by Easter, 1300, but the ceremony did not actually take place till June of that year. Verse 74 refers to casting off the garb of widowhood (black robe and white veil), and *v.* 75 to the misfortunes of the Milanese Visconti, which date from 1302. The viper and the cock (*vv.* 80, 81) indicate the arms of the Milanese and Pisan Visconti, respectively. These two families appear to have been in no way connected with each other; the former were Ghibelline, the latter Guelf.

85-93. It must be steadily borne in mind that only half the heavens are visible to Dante at this point of the journey. The steep wall of Purgatory cuts off the whole portion of them west of the meridian. The four bright stars are near the south pole; but in the latitude of Purgatory the pole itself is only about 32° above the horizon, and the stars are now behind the mountain and beneath the pole.

65, 109-139. Currado I. of the Malaspina family (*l'antico* of *v.* 119) was grandfather of the three cousins, Currado II. (d. *ca.* 1294), the present speaker; Moroello III. (d. *ca.* 1315), to whom Dante's third epistle, accompanied by Canzone xi., is probably addressed, and for whom see *Inf.* xxiv 143-150, *note*; and Fran-

ceschino (d. between 1313 and 1321), who was Dante's host at Sarzana, in Lunigiana, in the autumn of 1306 (*vv.* 133-139: less than seven years—the sun now being in Aries—from the moment at which Currado is speaking). The Malaspini were for the most part Ghibellines; but Moroello III. formed a notable exception. *Valdimacra* (*v.* 116): the Macra flows through Lunigiana (north-west of Tuscany), which formed part of the territory of the Malaspini (*cf. Inf.* xxiv. 145).—A table of the Malaspina family will be found on p. 241; see, too, the table on p. 89.

Cera (*v.* 113) material to feed the flame (*lucerna*) of God's grace; the *sommo smalto* being either the summit of the Mount of Purgatory or the Empyrean. With *v.* 131 compare xvi. 94-112; though some refer the words specifically to Boniface VIII.



Showing the portions of the Mountain under light and shade at 6 o'clock p.m. Cf. "*Purgatorio*," viii. 1-6, 49-51; xvii. 1-72; xxvii. 1-69.

IT is now about two and a half hours since sunset. The Scorpion has begun to pass the horizon, and the lunar aurora is already whitening in the east, when Dante, reclining in the bosom of the valley, resting from his four-night watch and the toil and anguish of his journey, drops into a deep sleep (1-12). In the morning hour when dreams are true, he seems to be clasped in the talons of an eagle—the symbol at once of justice and of baptismal regeneration—and to be borne up into the sphere of fire, the burning of which awakens him; and he starts to find himself alone with Virgil, higher on the mount, nigh to the gate of Purgatory proper. He learns from his guide that, as he slept, Lucia bore him away from Sordello and the other denizens of the valley, and placed him here (13-63). His dismay is thus turned into delight

Anti-purgatorio Valle

La concubina di Titone antico
già s' imbiancava al balco d' oriente,
fuor delle braccia del suo dolce amico;
di gemme la sua fronte era lucente, 4
poste in figura del freddo animale,
che con la coda percote la gente;
e la notte de' passi, con che sale, 7
fatti avea due nel loco ov' eravamo,
e il terzo già chinava in giuso l' ale;
quand' io, che meco avea di quel d' Adamo, 10
vinto dal sonno, in su l' erba inchinai
ove già tutti e cinque sedevamo.
Nell' ora che comincia i tristi lai 13
la rondinella presso alla mattina,
forse a memoria de' suoi primi guai,

as he follows his guide to the narrow portal with its three steps and its angel guard, who first challenges the pilgrims, but on learning their divine authority gives them courteous welcome (64-93). On the steps of sincerity, contrition and love, the poet mounts to the gate and throws himself at the feet of its guardian to implore admission (94-111). The angel carves on Dante's brow seven P's, the symbol of the seven deadly sins (*peccata*), which are purged on the terraces above, and then turning the golden and the silver key which he holds in charge from Peter, he admits Dante; with the solemn warning that he is not to look behind him, when once past the gate (112-132). The seldom-turned hinges grate as the portal swings, and a half-heard song of praise to God is the first sound that falls on the poet's ear within the gate, drawing his heart upward (133-145).

The first night in Purgatory begins

Now was the concubine of ancient Tithonus at eastern terrace growing white, forth from her sweet lover's arms;

with gems her forehead was glittering, set in the form of the cold animal that strikes folk with its tail;

and Night, in the place where we were, had made two of the steps wherewith she climbs, and the third was already down-stooping its wings;

and Dante falls into a slumber

when I, who with me had somewhat of Adam, vanquished by sleep, sank down on the grass where already all we five were seated.

At the hour when the swallow begins her sad lays nigh unto the morn, perchance in memory of her former woes,

Anti-purgatorio

e che la mente nostra, peregrina 16
più dalla carne e men da' pensier presa,
alle sue vision quasi è divina:
in sogno mi parea veder sospesa 19
un' aquila nel ciel con penne d' oro
con l' ali aperte, ed a calare intesa.
Ed esser mi parea là dove foro 22
abbandonati i suoi da Ganimede,
quando fu ratto al sommo consistoro.
Fra me pensava: "Forse questa fiede 25
pur qui per uso, e forse d' altro loco
disdegna di portarne suso in piede."
Poi mi parea che, roteata un poco, 28
terribil come folgor discendesse,
e me rapisse suso infino al foco.

Purgatorio

Ivi pareva ch' ella ed io ardesse, 31
e sì l' incendio imaginato cosse,
che convenne che il sonno si rompesse.
Non altrimenti Achille si riscosse, 34
gli occhi svegliati rivolgendo in giro,
e non sapendo là dove si fosse,
quando la madre da Chiron a Schiro 37
trafugò lui dormendo in le sue braccia,
là onde poi li Greci il dipartiro;
che mi scoss' io sì come dalla faccia 40
mi fuggì il sonno, e diventai ismorto,
come fa l' uom che spaventato agghiaccia.
Da lato m' era solo il mio conforto, 43
e il sole er' alto già più che due ore,
e il viso m' era alla marina torto.
"Non aver tema," disse il mio signore; 46
"fatti sicur, chè noi siamo a buon punto;
non stringer, ma rallarga ogni vigore.

and when our mind, more of a wanderer from the flesh and less prisoned by thoughts, in its visions is almost prophetic ; Dante dreams of the Eagle

in a dream methought I saw an eagle poised in the sky, with plumes of gold, with wings outspread, and intent to swoop.

And meseemed to be there where his own people were abandoned by Ganymede, when he was snatched to the high consistory.

I thought within me: "Haply he strikes only here through custom, and perchance scorneth to bear aught upward from other place in his talons."

Then meseemed that, having wheeled awhile, terrible as lightning, he descended and snatched me up far as the fiery sphere.

There it seemed that he and I did burn, and the visionary flame so scorched that needs was my slumber broken. and awakes at morn

Not otherwise Achilles startled, turning his awakened eyes around, and knowing not where he might be,

when his mother carried him away sleeping in her arms from Chiron to Scyros, there whence the Greeks afterwards made him depart,

than I startled, soon as sleep fled from my face, and I grew pale even as a man who freezes with terror.

Alone beside me was my Comfort, and the sun was already more than two hours high, and mine eyes were turned to the sea.

"Have no fear," said my Lord, "make thee secure, for we are at a good spot; hold not back, but put out all thy strength.

Purgatorio Tu se' omai al Purgatorio giunto: 49
vedi là il balzo che il chiude d' intorno;
vedi l' entrata là 've par disgiunto.

Dianzi, nell' alba che precede al giorno, 52
quando l' anima tua dentro dormia
sopra li fiori, onde laggiù è adorno,

venne una donna, e disse: 'Io son Lucia; 55
lasciatemi pigliar costui che dorme,
sì l' agevolerò per la sua via.'

Sordel rimase, e l' altre gentil forme. 58
Ella ti tolse, e come il dì fu chiaro
sen venne suso, ed io per le sue orme.

Qui ti posò; e pria mi dimostraro 61
gli occhi suoi belli quell' entrata aperta;
poi ella e il sonno ad una se n' andaro."

A guisa d' uom che in dubbio si raccerta 64
e che muta in conforto sua paura,
poi che la verità gli è discoperta,

mi cambia' io; e come senza cura 67
videmi il duca mio, su per lo balzo
si mosse, ed io di retro in ver l' altura.

Lettor, tu vedi ben com' io innalzo 70
la mia materia, e però con più arte
non ti maravigliar s' io la rincalzo.

Noi ci appressammo, ed eravamo in parte, 73
che là dove pareami in prima un rotto,
pur come un fesso che muro diparte,

Porta del Purgatorio vidi una porta, e tre gradi di sotto, 76
per gire ad essa, di color diversi,
ed un portier che ancor non facea motto.

E come l' occhio più v' apersi, 79
vidil seder sopra il grado soprano,
tal nella faccia, ch' io non lo soffersi;

Thou art now arrived at Purgatory; see there the rampart that compasseth it around; see the entrance there where it seems cleft.

Virgil tells Dante that he has reached Purgatory

Erewhile, in the dawn which precedes the day, when thy soul was sleeping within thee upon the flowers wherewith down below is adorned,

came a lady and said: 'I am Lucy, let me take this man who sleepeth, so will I prosper him on his way.'

Sordello remained and the other noble forms. She took thee, and as day was bright, came on upward, and I followed in her track.

borne thither by Lucy

Here she placed thee; and first her fair eyes did show to me that open entrance; then she and sleep together went away."

As doth a man who in dread is reassured, and who changes his fear to comfort after the truth is revealed to him,

I changed me; and when my Leader saw me freed from care, he moved up by the rampart, and I following, towards the height.

The poets resume their way

Reader, well thou seest how I exalt my subject, therefore marvel thou not if with greater art I sustain it.

We drew nigh, and were at a place, whence there where first appeared to me a break just like a fissure which divides a wall,

I espied a gate, and three steps beneath to go to it, of divers colours, and a warder who as yet spake no word.

and reach the gate of Purgatory

And as more I opened mine eyes there, I saw him seated upon the topmost step, such in his countenance that I endured him not;

The Guardian Angel

Porta del Purgatorio

ed una spada nuda aveva in mano, 82
che rifletteva i raggi sì ver noi,
ch' io dirizzava spesso il viso in vano,
"Dite costinci, che volete voi?" 85
cominciò egli a dire: "ov' è la scorta?
Guardate che il venir su non vi noi!"
"Donna del ciel, di queste cose accorta," 88
rispose il mio maestro a lui, "pur dianzi
ne disse: 'Andate là, quivi è la porta.'"
"Ed ella i passi vostri in bene avanzi," 91
ricominciò il cortese portinaio;
"venite dunque a' nostri gradi innanzi."
Là 've venimmo, allo scaglion primaio, 94
bianco marmo era sì pulito e terso,
ch' io mi specchiai in esso quale io paio.
Era il secondo tinto più che perso, 97
d' una petrina ruvida ed arsiccia,
crepata per lo lungo e per traverso.
Lo terzo, che di sopra s' ammassiccia, 100
porfido mi parea sì fiammeggiante,
come sangue che fuor di vena spiccia.
Sopra questo teneva ambo le piante 103
l' angel di Dio, sedendo in su la soglia,
che mi sembiava pietra di diamante.
Per li tre gradi su di buona voglia 106
mi trasse il duca mio, dicendo: "Chiedi
umilemente che il serrame scioglia."
Divoto mi gittai a' santi piedi; 109
misericordia chiesi che m' aprisse;
ma pria nel petto tre fiate mi diedi.
Sette *P* nella fronte mi descrisse 112
col punton della spada, e: "Fa' che lavi,
quando se' dentro, queste piaghe," disse.

and in his hand he held a naked sword which reflected the rays so towards us, that I directed mine eyes to it oft in vain.

The Guardian Angel

"Tell, there where ye stand, what would ye?" he began to say; "where is the escort? Beware lest coming upward be to your hurt!"

"A heavenly lady who well knows these things," my Master answered him, "even now did say to us: 'Go ye thither, there is the gate.'"

"And may she speed your steps to good," again began the courteous door-keeper; "come then forward to our stairs."

There where we came, at the first step, was white marble so polished and smooth that I mirrored me therein as I appear.

The three steps of the gate

The second darker was than perse, of a stone, rugged and calcined, cracked in its length and in its breadth.

The third, which is massy above, seemed to me of porphyry so flaming red as blood that spurts from a vein.

Upon this God's angel held both his feet, sitting upon the threshold, which seemed to me adamantine stone.

Up by the three steps, with my good will, my Leader brought me, saying: "Humbly ask that the bolt be loosed."

Devoutly I flung me at the holy feet; for mercy I craved that he would open to me; but first on my breast thrice I smote me.

Dante craves admission

Seven P's upon my forehead he described with the point of his sword and: "Do thou wash these wounds when thou art within," he said.

The seven P's

Porta del Purgatorio

Cenere o terra che secca si cavi 115
d' un color fora col suo vestimento,
e di sotto da quel trasse due chiavi.

L' una era d' oro e l' altra era d' argento; 118
pria con la bianca, e poscia con la gialla
fece alla porta sì ch' io fui contento.

"Quandunque l' una d' este chiavi falla, 121
che non si volga dritta per la toppa,"
diss' egli a noi, "non s' apre questa calla.

Più cara è l' una; ma l' altra vuol troppa 124
d' arte e d' ingegno avanti che disserri,
perch' ell' è quella che il nodo disgroppa.

Da Pier le tengo; e dissemi ch' io erri 127
anzi ad aprir, che a tenerla serrata,
pur che la gente a' piedi mi s' atterri."

Poi pinse l' uscio alla porta sacrata, 130
dicendo: "Entrate; ma facciovi accorti
che di fuor torna chi 'ndietro si guata."

E quando fur ne' cardini distorti 133
gli spigoli di quella regge sacra
che di metallo son sonanti e forti,

non rugghiò sì, nè si mostrò sì acra 136
Tarpeia, come tolto le fu il buono
Metello, per che poi rimase macra.

Io mi rivolsi attento al primo tuono, 139
e *Te Deum laudamus* mi parea
udir in voce mista al dolce suono.

Tale imagine appunto mi rendea 142
ciò ch' io udiva, qual prender si suole
quando a cantar con organi si stea:

che or sì or no s' intendon le parole. 146

1-9. Dante never distinguishes between the signs and the constellations of the Zodiac; that is to say,

Ashes, or earth which is dug out dry, would be of one colour with his vesture, and from beneath it he drew forth two keys.

The Angel draws forth two keys

One was of gold and the other was of silver; first with the white and then with the yellow he did so to the gate that I was satisfied.

"Whensoever one of these keys fails so that it turns not aright in the lock," said he to us, "this passage opens not.

More precious is one, but the other requires exceeding art and wit ere it unlocks, because it is the one which unties the knot.

From Peter I hold them; and he told me to err rather in opening, than in keeping it locked, if only the people fell prostrate at my feet."

Then he pushed the door of the sacred portal, saying: "Enter, but I make you ware that he who looketh behind returns outside again."

and opens the portal

And when in their sockets were turned the pivots of that sacred portal, which are of metal ringing and strong,

Tarpeia roared not so, nor showed her so harsh, when good Metellus was taken from her, whereby she after remained poor.

I turned me intent for the first sound, and *Te Deum laudamus* meseemed to hear in a voice mingled with sweet music.

Just such impression gave me that which I heard, as we are wont to receive when people are singing with an organ, and now the words are clear, and now are not.

he disregards the phenomena which he held to be the proper motion of the sphere of the stars (*cf. Vita*

Nuova, § ii. 9-12 and *Conv.* ii. 3 : 36-45 ; 15 : 102-118). It is the phenomenon known in modern astronomy as the precession of the equinoxes. Perhaps the reason why Dante did not make this correction was that he regarded it as counterbalanced by the error of the Julian calendar (see *Par.* xxvii. 142, 143, *note*), in the other direction. Thus, he would regard the day on which, by the uncorrected calendar, the sun enters the *constellation* of Aries as coinciding with the day on which, by the corrected calendar, he would be in the real equinox, *i.e.* the first point of the *sign* of Aries. He chose, therefore, to take his ideal equinox rather by calendar and constellation than by the strict astronomical equinoctial point. This seems to be the meaning of *Inf.* i. 38-40, and may account for his treating the statement that the sun was at the equinoctial point at the time of his journey now as an exact statement (*Par.* x. 31-33), and now as an approximation (*Par.* i. 44). This premised, a reference to the chronological note at the close of this volume will show that the retardation of the moon now amounted to two hours and thirty-six minutes, and that she was therefore in the constellation of Scorpio. Of the six hours in which the night rises, two were gone, and the third had just passed the summit of its course. The lunar aurora was therefore on the horizon. By a somewhat odd analogy she is called the "mistress" of Tithonus because she is a spurious aurora, and the genuine Aurora was the "wife" of Tithonus.

15. See below, Canto xvii. 19-21, *note*.

19-33. The eagle, in the "Bestiaries," is said to fly up in his old age into the circle of fire, where he burns off all his feathers and falls blinded into a fountain of water, whence he issues with his youth renewed. This is a symbol of baptismal regeneration. And here Dante, true to the ethical note which pervades the Purgatory, connects him with moral rather than with ceremonial purification by connecting him with Troy, *i.e.* Rome, *i.e.* the Empire, law and justice: for Ganymede (whose beauty had attracted Jupiter, and who, having been borne aloft by an eagle while hunting with his friends on Mount Ida in Mysia, became the cup-

bearer of the Gods) was the son of Tros, an ancestor of Æneas.

This is the first of three dreams or visions (for the others see below, Cantos xix. and xxvii.), each of which takes place shortly before dawn (the time being indicated in a *terzina* beginning with the words *Nell' ora*—see above *v.* 13, and, in the other cantos, *vv.* 1 and 94, respectively) and is a forecast of the events immediately following.

34-39. See *Inf.* xxvi. 62, *note.* The amazement of Achilles is recorded by Statius (*Achill.* i. 247 *sqq.*).

44. See the diagram on p. 13.

55. For Lucy, who must be more or less closely identified with the eagle of Dante's dream, see *Inf.* ii. 97, 98, *note.*

78. *portier.* This angel represents the priest confessor.

82-84. The sword of Divine Justice, whose ways are inscrutable to men.

99. *crepata*, perhaps because contrition breaks the stubbornness of the heart.

104, 105. The stone of adamant possibly indicates the firmness and constancy of the confessor.

112. Kraus connects the seven P's not only with the seven *peccata*, but with the seven scrutinies as well, which figured in the Roman Liturgy till the end of the 12th century, and formed part of the service on the seven Sundays from the first in Lent to Easter Sunday.

115, 116. This hue appears to be a token of the humility with which the confessor should exercise his function.

117-129. *Cf. Par.* v. 55-57, *note.*

136-138. Metellus, a follower of Pompey, made a futile effort to protect the Roman treasury (kept in the temple of Saturn on Mons Tarpeius) against Cæsar (B.C. 49). Lucan (*Phars.* iii. 153-168) lays special stress on the noise made by the opening of the temple gates on this occasion.

140. The famous Ambrosian hymn, sung at matins and on solemn occasions. Some commentators refer to *Luke* xv. 10, and connect the present singing of the hymn with the entry of a soul into Purgatory.

THE closing door rings behind the poets, but Dante, mindful of the warning, looks not back (1-6). The cleft through which the pilgrims mount is as tumultuous as the heaving sea, and it is three hours after sunrise ere they issue upon the first terrace, some eighteen feet in breadth, stretching uniformly as far as the eye may reach in either direction (7-27). The outer rim of the terrace verges unprotected upon the precipitous downward slope of the mount. The inner side is of marble, cut vertically out of the mountain, and carved with scenes from sacred and pagan history, illustrative of humility, seeming to live and speak in their beautiful and compelling reality (28-

Salita al Girone I

Poi fummo dentro al soglio della porta,
che il malo amor dell' anime disusa,
perchè fa parer dritta la via torta,
sonando la sentii esser richiusa; 4
e s' io avessi gli occhi volti ad essa,
qual fora stata al fallo degna scusa?
Noi salivam per una pietra fessa, 7
che si moveva d' una e d' altra parte,
sì come l' onda che fugge e s' appressa.
"Qui si convien usare un poco d' arte," 10
cominciò il duca mio, "in accostarsi,
or quinci or quindi, al lato che si parte."
E ciò fece li nostri passi scarsi 13
tanto, che pria lo scemo della luna
rigiunse al letto suo per ricorcarsi,
che noi fossimo fuor di quella cruna. 16
Ma quando fummo liberi ed aperti
su dove il monte indietro si rauna,

96). As Dante is gazing unsatiated upon the intaglios, Virgil bids him look to the left, where he beholds strange objects approaching him, which his eyes cannot at first disentangle, but which presently reveal themselves as human forms bent under huge burdens of stone, crumpled up in postures of agonised discomfort (97-120). These are the forms of the proud, mere *larvae* not yet developed into the angelic *imago*, who had none the less exalted themselves on earth in unseasonable pride, and now wail only that the limits of their strength enable them to bear no more and bend no lower in their humility (121-139).

The gate is shut behind the poets

When we were within the threshold of the gate, which the evil love of souls disuses, because it makes the crooked way seem straight,

by the ringing sound I heard it was shut again; and had I turned mine eyes to it what would have been a fitting excuse for the fault?

and they continue the ascent

We climbed through a cleft rock, which was moving on one side and on the other, even as a wave that recedes and approaches.

"Here we must use a little skill," began my Leader, "in keeping close, now hither now thither, to the side that is receding."

Morning of the second day in Purgatory

And this made our steps so scant, that the waning orb of the moon regained its bed to sink again to rest

ere we were forth from that needle's eye. But when we were free and on the open above, where the mount is set back,

Girone I io stancato ed ambedue incerti 19
di nostra via, ristemmo su in un piano
solingo più che strade per diserti.
Dalla sua sponda, ove confina il vano, 22
al piè dell' alta ripa, che pur sale,
misurrebbe in tre volte un corpo umano;
e quanto l' occhio mio potea trar d' ale, 25
or dal sinistro ed or dal destro fianco,
questa cornice mi parea cotale.
Lassù non eran mossi i piè nostri anco, 28
quand' io conobbi quella ripa intorno,
che, dritta, di salita aveva manco,
esser di marmo candido, e adorno 31
d' intagli sì che non pur Policreto,
ma la natura lì avrebbe scorno.
L' angel che venne in terra col decreto 34
della molt' anni lagrimata pace,
che aperse il ciel dal suo lungo divieto,
dinanzi a noi pareva sì verace 37
quivi intagliato in un atto soave,
che non sembiava imagine che tace.
Giurato si saria ch' ei dicesse: *Ave*, 40
però che ivi era imaginata quella,
che ad aprir l' alto amor volse la chiave.
Ed avea in atto impressa esta favella, 43
Ecce ancilla Dei, propriamente,
come figura in cera si suggella.
"Non tener pure ad un loco la mente," 46
disse il dolce maestro, che m' avea
da quella parte onde il core ha la gente;
per ch' io mi mossi col viso, e vedea 49
di retro da Maria, da quella costa
onde m' era colui che mi movea,

I wearied and both uncertain of our way, we stood still on a level place more solitary than roads through deserts. **The proud**

From its edge where it borders on the void, to the foot of the high bank which sheer ascends, a human body would measure in thrice;

and so far as mine eye could wing its flight, now on the left now on the right side, such this cornice appeared to me.

Thereon our feet had not yet moved, when I discerned that circling bank (which, being upright, lacked means of ascent,)

to be of pure white marble, and adorned with sculptures so that not only Polycletus, but Nature there would be put to shame. **Examples of Humility—**

The angel that came to earth with the decree of peace wept for since many a year, which opened heaven from its long ban, **The Virgin Mary**

before us appeared so vividly graven there in gentle mien, that it seemed not an image which is dumb.

One would have sworn that he was saying: *Ave;* for there she was fashioned who turned the key to open the supreme love.

And in her attitude were imprinted these words, *Ecce ancilla Dei*, as expressly as a figure is stamped on wax.

"Keep not thy mind only on one place," said the sweet Master, who had me on that side where folk have the heart;

wherefore I moved my face about, and saw behind Mary, on that side of me where he was who was urging me on,

Girone I un' altra storia nella roccia imposta: 52
per ch' io varcai Virgilio, e femmi presso,
acciocchè fosse agli occhi miei disposta.
Era intagliato lì nel marmo stesso 55
lo carro e i buoi traendo l' arca santa,
per che si teme officio non commesso.
Dinanzi parea gente; e tutta e quanta 58
partita in sette cori, a' due miei sensi
faceva dir l' un "No," l' altro "Sì, canta."
Similemente, al fummo degl' incensi 61
che v' era imaginato, gli occhi e il naso
ed al sì ed al no discordi fensi.
Lì precedeva al benedetto vaso, 64
trescando alzato, l' umile salmista,
e più e men che re era in quel caso.
D' incontra effigiata ad una vista 67
d' un gran palazzo Micol ammirava,
sì come donna dispettosa e trista.
Io mossi i piè del loco dov' io stava, 70
per avvisar da presso un' altra storia
che di retro a Micol mi biancheggiava.
Quivi era storiata l' alta gloria 73
del roman principato, il cui valore
mosse Gregorio alla sua gran vittoria:
io dico di Traiano imperadore; 76
ed una vedovella gli era al freno,
di lagrime atteggiata e di dolore.
Intorno a lui parea calcato e pieno 79
di cavalieri, e l' aquile nell' oro
sopr' esso in vista al vento si movieno.
La miserella intra tutti costoro 82
parea dicer: "Signor, fammi vendetta
del mio figliuol ch' è morto, ond' io m' accoro."

The proud Examples of Humility—David

another story set in the rock, wherefore I crossed by Virgil and drew me nigh, that it might be displayed to mine eyes.

There was graven on the very marble the cart and the oxen drawing the sacred ark, whereby we fear an office not committed to us.

In front appeared people; and the whole divided into seven choirs, to two of my senses, made the one say "no," the other, "yes, they do sing."

In like wise, at the smoke of the incense which there was imaged, eyes and nose were made discordant with yes and no.

There went before the blessed vessel the lowly Psalmist, dancing, girt up; and more and less than king was he in that case.

Figured opposite at a window of a great palace was Michal, looking on even as a woman scornful and sad.

I moved my feet from the place where I stood, to scan closely another story which behind Michal shone white before me.

Trajan

There was storied the high glory of the Roman prince whose worth moved Gregory to his great victory;

of Trajan the emperor I speak; and a poor widow was at his bridle in the attitude of tears and of grief.

Round about him appeared a trampling and throng of horsemen and the eagles in gold above him moved visibly to the wind.

The poor creature among all these seemed to say: "Lord, do me vengeance for my son who is slain, whereby my heart is pierced."

Girone Ed egli a lei rispondere: "Ora aspetta 85
tanto ch' io torni." Ed quella: "Signor mio,"
come persona in cui dolor s' affretta,
"se tu non torni?" Ed ei: "Chi fia dov' io 88
la ti farà." Ed quella: "L' altrui bene
a te che fia, se il tuo metti in obblio?"
Ond' egli: "Or ti conforta, chè conviene 91
ch' io solva il mio dovere, anzi ch' io mova:
giustizia vuole e pietà mi ritiene."
Colui, che mai non vide cosa nuova, 94
produsse esto visibile parlare,
novello a noi, perchè qui non si trova.
Mentr' io mi dilettava di guardare 97
le imagini di tante umilitadi,
e per lo fabbro loro a veder care;
"Ecco di qua, ma fanno i passi radi," 100
mormorava il poeta, "molte genti;
questi ne invieranno agli alti gradi."
Gli occhi miei ch' a mirar eran intenti, 103
per veder novitadi onde son vaghi,
volgendosi ver lui non furon lenti.
Non vo' però, lettor, che tu ti smaghi 106
di buon proponimento, per udire
come Dio vuol che il debito si paghi.
Non attender la forma del martire; 109
pensa la succession; pensa che, al peggio,
oltre la gran sentenza non può ire.
Io cominciai: "Maestro, quel ch' io veggio 112
mover a noi, non mi sembran persone,
e non so che, sì nel veder vaneggio."
Ed egli a me: "La grave condizione 115
di lor tormento a terra li rannicchia,
sì che i miei occhi pria n' ebber tenzone.

And he to answer her: "Now wait until I return." And she, like a person in whom grief is urgent: "My Lord, if thou do not return?" And he: "One who shall be in my place will do it for thee." And she: "What to thee will be another's good deed if thou forget thine own?" **The proud**

Wherefore he: "Now comfort thee, for needs must I fulfil my duty ere I stir; justice wills and pity holds me back."

He, who ne'er beheld a new thing, wrought this visible speech, new to us because here it is not found.

While I was rejoicing to look on the images of humilities so great and for their Craftsman's sake precious to see,

"Lo here," murmured the Poet, "much people, but few they make their steps; these will send us on to the high stairs." **Virgil's counsel**

Mine eyes, that were intent on gazing to see new things whereof they are fain, were not slow in turning towards him.

I would not, reader, that thou be scared from a good purpose through hearing how God wills that the debt be paid.

Heed not the form of the pain; think what followeth, think that at worst beyond the great judgment it cannot go.

I began: "Master, that which I see moving towards us seems not persons to me, yet I know not what, so wanders my sight."

And he to me: "The grievous state of their torment doubles them down to earth so that mine eyes at first thereat were at strife.

Girone I Ma guarda fiso là, e disviticchia 118
col viso quel che vien sotto a quei sassi;
già scorger puoi come ciascun si picchia."
O superbi Cristian miseri lassi, 121
che, della vista della mente infermi,
fidanza avete ne' ritrosi passi;
non v' accorgete voi, che noi siam vermi 124
nati a formar l' angelica farfalla,
che vola alla giustizia senza schermi?
Di che l' animo vostro in alto galla, 127
poi siete quasi entomata in difetto,
sì come verme, in cui formazion falla.
Come per sostentar solaio o tetto, 130
per mensola talvolta una figura
si vede giunger le ginocchia al petto,
la qual fa del non ver vera rancura 133
nascere a chi la vede: così fatti
vid' io color, quando posi ben cura.
Ver è che più e meno eran contratti, 136
secondo ch' avean più o meno addosso;
e qual più pazienza avea negli atti,
piangendo parea dicer: "Più non posso." 139

2. *il malo amor*. See below, Canto xvii. 103-105.

32. The Greek sculptor Polycletus (*ca.* 452-412 B.C.) is lauded by a number of classical writers known in the Middle Ages, and his art is extolled by Italian poets prior to Dante.

34-45. The Annunciation (see *Luke* i.). Note that the first example of the virtue opposed to the vice punished on the seven terraces (here, humility as opposed to pride) is, in each case, an episode drawn from the life of the Virgin Mary.

55-63. For David dancing before the Ark, see 2 *Sam.* vi.

But look steadily there and disentwine with thy sight what is coming beneath those stones; already thou canst discern how each one beats his breast." **The proud**

O ye proud Christians, wretched and weary, who, sick in mental vision, put trust in backward steps,

perceive ye not that we are worms, born to form the angelic butterfly that flieth to judgment without defence?

Why doth your mind soar on high, since ye are as 'twere imperfect insects, even as the grub in which full form is wanting?

As to support ceiling or roof is sometimes seen for corbel a figure joining knees to breast, **Their punishment**

which of unreality begetteth real discomfort in him who beholds it; in such wise saw I these when I gave good heed.

True it is that more and less were they contracted, according as they had more or less upon them, and he who had most patience in his bearing, weeping seemed to say: "I can no more."

73-93. This version of the popular Trajan story is apparently derived from the *Fiore di Filosofi*, which used to be erroneously attributed to Brunetto Latini. The incident is again alluded to in *Par.* xx. 44, 45. The ethical bearings of the legend that Pope Gregory's intercession brought about Trajan's recall from Hell, so that the Emperor might have a respite for repentance (*vv.* 74, 75), are discussed in *Par.* xx. 106-117 (see *notes*). The reference in *vv.* 80, 81, is to the metal (gold-bronze) eagle, the outspread wings of which might seem to be fluttering in the wind.

THE humbled souls approach, with a paraphrase of the Lord's Prayer upon their lips, the petition for protection against temptation being uttered for the sake of those they have left behind, whether on earth or, perhaps, in the anti-purgatory, since souls inside the gate are beyond its reach (1-30); which loving offices of prayer the living should surely reciprocate for those who are now purging themselves (31-36). In answer to Virgil's inquiry, one of the souls directs the pilgrims to turn to the right, circling the mount with the sun (37-51). It is the Sienese Omberto, whose insolence had made him little better than a brigand, and had involved all his race in ruin (52-72). As the poet bends down to hearken, another soul, painfully turning beneath his burden, gazes upon Dante who recognises him as the miniature painter, Oderisi, now willing to admit the superior excellence of his rival Franco, and fully sensible of the empty and transitory nature of human glory. Cimabue's school of painting is superseded by Giotto's; the older poetic school of Guittone,

Girone I "O Padre nostro, che nei cieli stai,
non circonscritto, ma per più amore
che ai primi effetti di lassù tu hai,

laudato sia il tuo nome e il tuo valore 4
da ogni creatura, com' è degno
di render grazie al tuo dolce vapore.

Vegna ver noi la pace del tuo regno 7
chè noi ad essa non potem da noi,
s' ella non vien, con tutto nostro ingegno.

Come del suo voler gli angeli tuoi 10
fan sacrificio a te, cantando *Osanna*,
così facciano gli uomini de' suoi.

or Guido, of Arezzo and his companions has been superseded by that of Guido Guinicelli, to which Guido Cavalcanti and Dante himself belong; and who knows whether the founder of yet another school that shall relegate them all to obscurity, may not already be born! (73-99). Worldly reputation is always of the same empty quality, though the momentary object to which it attaches itself changes, one empty reputation differing from another only in name, and all of them swallowed up in the course of years, what matter whether few or many! One of the heroes of Montaperti and victims of Colle de Valdelsa, who is pacing before them, is already all but forgotten on the very scene of his triumphs and defeats. What are his reputation and his pride to him now, where the only act of his life that avails him is his self-humiliation in begging ransom for his friend, in the market place of Siena? an act which Dante himself shall learn better to appreciate in the days of his own anguish of humiliation (100-142).

The proud say the Lord's Prayer

"O our Father who art in heaven, not circumscribed, but through the greater love thou hast for thy first works on high,

praised be thy name and thy worth by every creature, as 'tis meet to give thanks to thy sweet effluence.

May the peace of thy kingdom come upon us, for we cannot of ourselves attain to it with all our wit, if it come not.

As of their will thine angels make sacrifice to thee, singing *Hosanna*, so may men make of theirs.

Girone I Dà oggi a noi la cotidiana manna, 13
senza la qual per questo aspro diserto
a retro va chi più di gir s' affanna.
E come noi lo mal che avem sofferto 16
perdoniamo a ciascuno, e tu perdona
benigno, e non guardare al nostro merto.
Nostra virtù che di leggier s' adona, 19
non spermentar con l' antico avversaro,
ma libera da lui, che sì la sprona.
Quest' ultima preghiera, Signor caro, 22
già non si fa per noi, chè non bisogna,
ma per color, che retro a noi restaro."
Così a sè e noi buona ramogna 25
quell' ombre orando, andavan sotto il pondo,
simile a quel che talvolta si sogna,
disparmente angosciate tutte a tondo, 28
e lasse su per la prima cornice,
purgando le caligini del mondo.
Se di là sempre ben per noi si dice, 31
di qua che dire e far per lor si puote
da quei ch' hanno al voler buona radice?
Ben si dee loro aitar lavar le note, 34
che portar quinci, sì che mondi e lievi
possano uscire alle stellate rote.
"Deh! se giustizia e pietà vi disgrevi 37
tosto, sì che possiate mover l'ala,
che secondo il disio vostro vi levi,
mostrate da qual mano in ver la scala 40
si va più corto; e se c' è più d' un varco,
quel ne insegnate che men erto cala:
chè questi che vien meco, per l' incarco 43
della carne d' Adamo ond 'ei si veste,
al montar su, contra sua voglia, è parco.

Give us this day our daily manna, without which he backward goes through this rough desert, who most toileth to advance.

The proud say the Lord's Prayer

And as we forgive every one the evil we have suffered, do thou forgive in loving-kindness and regard not our desert.

Put not our virtue, which lightly is subdued, to trial with the old adversary, but deliver us from him who so pricks it.

This last prayer, dear Lord, is not made for us, for need is not, but for those who have remained behind us."

Thus those shades, praying good speed for them and for us, were going under their burden, like that whereof we sometimes dream,

unequal all in anguish around and weary, along the first cornice, purging away the foul mists of the world.

If there ever a good word for us is said, what can be said and done for them here, by those who have their will rooted in good?

Admonition to pray for the dead

Truly we ought to help them to wash away their stains, which they have borne hence, so that pure and light they may go forth to the starry spheres.

"Pray!—so may justice and pity soon unload you, that ye may spread the wing which may uplift you according to your desire,—

Virgil enquires the road

show us on which hand we go quickest towards the stairway; and if more than one passage there be, tell us that which least steeply ascends;

for he who cometh with me, because of the weight of Adam's flesh wherewith he is clad, at climbing up is slow against his will."

Girone I Le lor parole, che rendero a queste, 46
che dette avea colui cu' io seguiva,
non fur da cui venisser manifeste;
ma fu detto: "A man destra per la riva 49
con noi venite, e troverete il passo
possibile a salir persona viva.
E s' io non fossi impedito dal sasso, 52
che la cervice mia superba doma,
onde portar convienmi il viso basso,
cotesti che ancor vive, e non si noma, 55
guardere 'io, per veder s' io 'l conosco,
e per farlo pietoso a questa soma.
Io fui Latino, e nato d' un gran Tosco: 58
Guglielmo Aldobrandesco fu mio padre:
non so se il nome suo giammai fu vosco.
L' antico sangue e l' opere leggiadre 61
de' miei maggior mi fer sì arrogante,
che, non pensando alla comune madre,
ogni uomo ebbi in dispetto tanto avante 64
ch' io ne mori', come i Sanesi sanno,
e sallo in Campagnatico ogni fante.
Io sono Omberto: e non pure a me danno 67
superbia fa, chè tutti i miei consorti
ha ella tratti seco nel malanno.
E qui convien ch' io questo peso porti 70
per lei, tanto che a Dio si satisfaccia,
poi ch' io nol fei tra' vivi, qui tra' morti."
Ascoltando, chinai in giù la faccia; 73
ed un di lor, non questi che parlava,
si torse sotto il peso che lo impaccia;
e videmi e conobbemi e chiamava, 76
tenendo gli occhi con fatica fisi
a me, che tutto chin con loro andava.

From whom came the words which were returned to those which he whom I was following had said, was not manifest, **The proud**

but it was said: "To the right hand along the bank come with us, and ye shall find the pass possible for a living person to ascend. **Omberto Aldobrandeschi replies**

And if I were not impeded by the stone which subdues my proud neck, wherefore needs must I carry my visage low,

him who is yet alive, and names not himself, would I look at, to see if I know him, and to make him pitiful to this burden.

I was Italian and son of a great Tuscan: Guglielmo Aldobrandesco was my father; I know not if his name was ever with you. **and tells his story**

The ancient blood and gallant deeds of my ancestors made me so insolent that, thinking not of our common mother,

all men I held in such exceeding scorn that it was the death of me, as the Sienese know, and every child knows in Campagnatico.

I am Humbert; and not to me alone pride works ill, for all my fellows hath it dragged with it to mishap.

And here must I therefore bear this load among the dead, until God be satisfied, since I did it not among the living."

Listening I bent down my face; and one of them, not he who was speaking, twisted himself beneath the weight which encumbers him; **Oderisi of Gubbio**

and saw me and knew me and was calling out, keeping his eyes with difficulty fixed upon me, who all bent was going with them.

Girone I "O," dissi lui, "non sei tu Oderisi, 79
l' onor d' Agobbio, e l' onor di quell' arte
che 'alluminare' è chiamata in Parisi?"
"Frate," diss' egli, "più ridon le carte 82
che pennelleggia Franco Bolognese:
l' onore è tutto or suo, e mio in parte.
Ben non sare' io stato sì cortese 85
mentre ch' io vissi, per lo gran disio
dell' eccellenza, ove mio core intese.
Di tal superbia qui si paga il fio; 88
ed ancor non sarei qui, se non fosse,
che, possendo peccar, mi volsi a Dio.
O vanagloria dell' umane posse, 91
com' poco verde in su la cima dura,
se non è giunta dall' etati grosse!
Credette Cimabue nella pittura 94
tener lo campo, ed ora ha Giotto il grido,
sì che la fama di colui è oscura.
Così ha tolto l' uno all' altro Guido 97
la gloria della lingua; e forse è nato
chi l' uno e l' altro caccerà di nido.
Non è il mondan romore altro che un fiato 100
di vento, che or vien quinci ed or vien quindi,
e muta nome, perchè muta lato.
Che fama avrai tu più, se vecchia scindi 103
da te la carne, che se fossi morto
innanzi che lasciassi il pappo e il dindi,
pria che passin mill' anni? ch' è più corto 106
spazio all' eterno, che un mover di ciglia
al cerchio che più tardi in cielo è torto.
Colui, che del cammin sì poco piglia 109
dinanzi a me, Toscana sonò tutta,
ed ora a pena in Siena sen pispiglia,

"Oh," said I to him, "art thou not Oderisi, the honour of Gubbio, and the honour of that art which in Paris is called 'illuminating'?" The proud Oderisi

"Brother," said he, "more pleasing are the leaves which Franco Bolognese paints; the honour now is all his and mine in part.

Truly I should not have been so courteous while I lived, because of the great desire of excelling whereon my heart was bent.

For such pride here the fine is paid; and I should not yet be here, were it not that having power to sin, I turned me to God.

O empty glory of human powers! How short the time its green endures upon the top, if it be not overtaken by rude ages! The fickleness of Fame

Cimabue thought to hold the field in painting, and now Giotto hath the cry, so that the fame of the other is obscured.

Even so one Guido hath taken from the other the glory of our tongue; and perchance one is born who shall chase both from the nest.

Earthly fame is naught but a breath of wind, which now cometh hence and now thence, and changes name because it changes direction.

What greater fame shalt thou have, if thou strip thee of thy flesh when old, than if thou hadst died ere thou wert done with pap and chink,

before a thousand years are passed? which is shorter space to eternity than the twinkling of an eye to the circle which slowest is turned in heaven.

All Tuscany rang with the sound of him who moves so slowly along the way in front of me, and now hardly is a whisper of him in Siena, Provenzan Salvani

Girone I ond' era sire, quando fu distrutta 112
la rabbia fiorentina, che superba
fu a quel tempo, sì com' ora è putta.

La vostra nominanza è color d' erba, 115
che viene e va, e quei la discolora,
per cui ell' esce della terra acerba."

Ed io a lui: "Lo tuo ver dir m' incora 118
buona umiltà, e gran tumor m' appiani;
ma chi è quei di cui tu parlavi ora?"

"Quegli è," rispose, "Provenzan Salvani; 121
ed è qui, perchè fu presuntuoso
a recar Siena tutta alle sue mani.

Ito è così, e va senza riposo, 124
poi che morì: cotal moneta rende
a satisfar chi è di là tropp' oso."

Ed io: "Se quello spirito che attende, 127
pria che si penta, l' orlo della vita,
laggiù dimora e quassù non ascende,

se buona orazion lui non aita, 130
prima che passi tempo quanto visse,
come fu la venuta a lui largita?"

"Quando vivea più glorioso," disse, 133
"liberamente nel campo di Siena,
ogni vergogna deposta, s' affisse;

e lì, per trar l' amico suo di pena 136
che sostenea nella prigion di Carlo,
si condusse a tremar per ogni vena.

Più non dirò, e scuro so che parlo; 139
ma poco tempo andrà che i tuoi vicini
faranno sì che tu potrai chiosarlo.

Quest' opera gli tolse quei confini." 142

whereof he was lord, when the rage of Florence was destroyed who at that time was proud even as now she is degraded.

The proud Oderisi

Your repute is as the hue of grass which cometh and goeth, and he discolours it through whom it springeth green from the ground."

And I to him: "Thy true saying fills my heart with holy humility, and lowers my swollen pride, but who is he of whom but now thou wast speaking?"

recounts Salvani's history

"That," he answered, "is Provenzan Salvani; and he is here because in his presumption he thought to bring all Siena in his grasp.

Thus he hath gone and goes without rest since he died; such coin he pays back in satisfaction who yonder is too daring."

And I: "If that spirit who awaits the brink of life, ere he repents, abides there below, and mounts not up hither,

unless holy prayers aid him, until so much time be passed as he hath lived, how has the coming here been vouchsafed to him?"

"When he lived in highest glory," said he, "in the market-place of Siena he stationed himself of his free will and put away all shame;

and there, to deliver his friend from the pains he was suffering in Charles's prison, he brought himself to tremble in every vein.

No more will I tell, and darkly I know that I speak, but short time will pass ere thy neighbours will act so, that thou shalt be able to interpret it. This deed released him from those confines."

1-21. A paraphrase of the Lord's Prayer (*Matt.* vi. 9-13; *Luke* xi. 2-4).—The *primi effetti* of *v.* 3 are the heavens and the angels. For *circonscritto* (*v.* 2), see below, Canto xxv. 88.

49-72. Omberto, Count of Santafiora, in the Sienese Maremma, was a member of the Aldobrandeschi family for which see above, Canto vi. 111, *note*. He was put to death at Campagnatico in 1259 by the Sienese, who had long been at warfare with the family and were anxious to be rid of their authority. The mode of Omberto's death is variously given.

74 *sqq.* Oderisi (of Gubbio in Umbria), an illuminator and miniature painter. He appears to have been at Rome in 1295, for the purpose (so says Vasari) of illuminating some MSS. in the Papal Library for Boniface VIII. According to the same authority, the work on that occasion was shared by Franco of Bologna.

91-93. A reputation does not survive the generation in which it was built up, unless a gross and unenlightened age happen to follow.

94-96. The works of the Florentine painter Cimabue (*ca.* 1240-*ca.* 1302) are instinct with genius, and mark a considerable advance on the stiff Byzantine school; but it was reserved for his pupil, Giotto (1266-1336), to draw his inspiration at the fount of Nature herself, and to become the father of modern painting.—Giotto is said to have been a friend of Dante's, and the well-known Bargello portrait of the poet is doubtfully attributed to him.

97-99. The interpretation of these verses given in the *Argument* is not the one usually adopted; the view generally held being that the two Guidos are Guido Guinicelli (see below, Canto xxvi.) and Guido Cavalcanti (see *Inf.* x. 60, *note*), and that Dante himself is the poet destined to eclipse the latter. Against this more obvious interpretation, it may be urged that it would be out of keeping with the general tone of the passage; and specifically with xii. 7-9. Moreover, there is no indication in Dante's works of his regarding Guido Guinicelli as a superseded worthy, or distin-

guishing between the schools of these two Guidos; although he repeatedly contrasts the school of Guido (or Guittone) of Arezzo with the new school of which he regarded Guido Guinicelli as the chief, and Guido Cavalcanti and himself as disciples (xxvi. 97-99; see, further, xxiv. 55-63, xxvi. 124-126; *De Vulg. El.* i. 13: 7, 8; ii. 6: 85-89). On the other hand, it may be advanced in favour of the more popular theory, that, whatever Dante may say in other passages, Guido Cavalcanti and the other Florentines actually did write poetry superior to that of Guido Guinicelli; that a pupil may surpass his teacher and yet regard him with affection and admiration; that Dante would probably have used the form *Guittone* in this passage, so as to make his meaning clear; and that the prophecy may well refer to our poet himself, who, though in the circle of the Proud, is probably as conscious of his literary greatness now as he was in Limbo (see *Inf.* iv. 100-105).

105. Before you left off your child's prattle: *pappo* = *pane*, bread, and *dindi* = danari, money (*cf. Inf.* xxxii. 9).

109-138. Provenzan Salvani, a Ghibelline, was chief in authority among the Sienese at the time of the battle of Montaperti; and after the defeat of the Florentines he was the strongest advocate in favour of the destruction of their city (*vv.* 112-114; see *Inf.* x. 85-87, 91-93, *notes*). He once humbled himself by affecting the garb and manner of a beggar in the market-place of Siena, so as to procure the money wherewith to ransom a friend, who was the prisoner of Charles of Anjou. Provenzan was eventually defeated and slain (June 1269) in an engagement with the Florentines at Colle, in Valdelsa (see below, Canto xiii. 115-119).

116. *quei* = the sun.

127-131. See above, Canto iv. 130-135.

139-142. A prophecy of Dante's exile from Florence (1302). The poet will know from bitter experience what it is to live on the charity of others (*cf. Par.* xvii. 58-60).

DANTE has bent down in a sympathetic attitude of humility to converse with Oderisi, and when Virgil bids him make better speed he straightens his person so far as needful to comply, but still remains bowed down in heart, shorn of his presumptuous thoughts (1-9). As he steps forward with a good will, Virgil bids him once more look down at the pavement which he is treading, and there he sees as it were the lineaments of the defeated proud, from Lucifer and Briareus to Cyrus and Holofernes and Troy. The proud are laid low upon the pavement as the humble were exalted to the upspringing mountain-side (10-72). A wide stretch of the mountain is circled ere they come to the gentle angel of this terrace of the proud, whose glory is tempered as a morning star, and who promises them an easier ascent henceforth (73-96). A stroke of his wing touches the poet's

Girone I

Di pari, come buoi che vanno a giogo,
m' andava io con quella anima carca,
fin che il sofferse il dolce pedagogo.

Ma quando disse: "Lascia lui, e varca, 4
chè qui è buon con la vela e coi remi,
quantunque può ciascun, pinger sua barca";

dritto, sì come andar vuolsi, rife' mi 7
con la persona, avvegna che i pensieri
mi rimanessero e chinati e scemi.

Io m' era mosso, e seguia volentieri 10
del mio maestro i passi, ed ambo e due
già mostravam come eravam leggieri,

quando mi disse: "Volgi gli occhi in giue: 13
buon ti sarà, per tranquillar la via,
veder lo letto delle piante tue."

brow, who then approaches such a stair as was made to ease the ascent to San Miniato in the good old days when weights and measures were true and public records ungarbled (97-108). As they mount the stair the blessing of the poor in spirit falls on their ears, with sound how different from the wild laments of Hell! And Dante notes how the steep ascent seems far more easy than the level terrace of a moment back (109-120). It is because the P of pride was erased by the stroke of the angel's wing, and thereon all the other six became shallower. This Dante, at a hint from Virgil, ascertains by feeling his brow with outspread fingers, and in innocent delight at the discovery of the cause of his lightened steps, he looks into Virgil's face which answers with a smile of sympathy and encouragement (121-136).

The proud

Even in step, like oxen which go in the yoke,
I went beside that burdened spirit, so long as
the sweet pedagogue suffered it.
But when he said: "Leave him, and press on, for
here 'tis well that with sail and with oars, each
one urge his bark along with all his might";
erect, even as is required for walking I made me
again with my body, albeit my thoughts re-
mained bowed down and shrunken.
I had moved me, and willingly was following
my master's steps, and both of us already
were showing how light of foot we were,
when he said to me: "Turn thine eyes down-
ward: good will it be, for solace of thy way,
to see the bed of the soles of thy feet."

Girone I Come, perchè di lor memoria sia, 16
sopra i sepolti le tombe terragne
portan segnato quel ch' elli eran pria;
onde lì molte volte se ne piagne 19
per la puntura della rimembranza,
che solo ai pii dà delle calcagne:
sì vid' io lì, ma di miglior sembianza, 22
secondo l' artificio, figurato
quanto per via di fuor dal monte avanza.
Vedea colui, che fu nobil creato 25
più ch' altra creatura, giù dal cielo
folgoreggiando scendere da un lato.
Vedea Briareo, fitto dal telo 28
celestial, giacer dall' altra parte,
grave alla terra per lo mortal gelo.
Vedea Timbreo, vedea Pallade e Marte, 31
armati ancora intorno al padre loro,
mirar le membra de' giganti sparte.
Vedea Nembrot a piè del gran lavoro, 34
quasi smarrito, e riguardar le genti
che in Sennaar con lui superbi foro.
O Niobe, con che occhi dolenti 37
vedeva io te, segnata in su la strada,
tra sette e sette tuoi figliuoli spenti!
O Saul, come in su la propria spada 40
quivi parevi morto in Gelboè,
che poi non sentì pioggia nè rugiada!
O folle Aragne, sì vedea io te 43
già mezza aragna, trista in su gli stracci
dell' opera che mal per te si fe'!
O Roboam, già non par che minacci 46
quivi il tuo segno; ma pien di spavento
nel porta un carro prima che altri il cacci!

As in order that there be memory of them, the tombs on the ground over the buried bear figured what they were before; **The proud Examples of Pride—**

wherefore there, many a time men weep for them, because of the prick of remembrance which only to the pitiful gives spur;

so saw I sculptured there, but of better similitude according to the craftsmanship, all that which for road projects from the mount.

I saw him who was created nobler far than other creature, on one side descending like lightning from heaven. **Satan**

I saw Briareus, transfixed by the celestial bolt, on the other side, lying on the earth heavy with the death chill. **Briareus**

I saw Thymbræus, I saw Pallas and Mars, armed yet, around their father, gazing on the scattered limbs of the giants. **The Giants**

I saw Nimrod at the foot of his great labour, as though bewildered, and looking at the people who were proud with him in Shinar. **Nimrod**

O Niobe, with what sorrowing eyes I saw thee graven upon the road between seven and seven thy children slain! **Niobe**

O Saul, how upon thine own sword there didst thou appear dead on Gilboa, which thereafter felt nor rain nor dew! **Saul**

O mad Arachne, so saw I thee already half spider, sad upon the shreds of the work which to thy hurt was wrought by thee! **Arachne**

O Rehoboam, now thine image there seems no more to threaten; but full of terror a chariot beareth it away ere chase be given! **Rehoboam**

Girone I Mostrava ancor lo duro pavimento 49
come Almeon a sua madre fe' caro
parer lo sventurato adornamento.
Mostrava come i figli si gittaro 52
sopra Sennacherib dentro dal tempio,
e come, morto lui, quivi il lasciaro.
Mostrava la ruina e il crudo scempio 55
che fe' Tamiri, quando disse a Ciro:
"Sangue sitisti, ed io di sangue t' empio."
Mostrava come in rotta si fuggiro 58
gli Assiri, poi che fu morto Oloferne,
ed anche le reliquie del martiro.
Vedeva Troia in cenere e in caverne: 61
O Ilion, come te basso e vile
Mostrava il segno che lì si discerne!
Qual di pennel fu maestro o di stile, 64
che ritraesse l' ombre e i tratti, ch' ivi
mirar farieno ogn' ingegno sottile?
Morti li morti, e i vivi parean vivi: 67
non vide me' di me chi vide il vero,
quant' io calcai fin che chinato givi.
Or superbite, e via col viso altiero, 70
figliuoli d' Eva, e non chinate il volto,
sì che veggiate il vostro mal sentiero!
Più era già per noi del monte volto, 73
e del cammin del sole assai più speso,
che non stimava l' animo non sciolto;
quando colui, che sempre innanzi atteso 76
andava, incominciò: "Drizza la testa;
non è più tempo da gir sì sospeso.
Vedi colà un angel che s' appresta 79
per venir verso noi; vedi che torna
dal servigio del dì l' ancella sesta.

It showed—the hard pavement—again how Alcmæon made the luckless ornament seem costly to his mother. **The proud Examples of Pride—Eriphyle**

It showed how his sons flung themselves upon Sennacherib within the temple, and how, him slain, there they left him. **Sennacherib**

It showed the destruction and the cruel slaughter which Tomyris wrought when she said to Cyrus: "For blood thou didst thirst and with blood I fill thee!" **Cyrus**

It showed how in a rout the Assyrians fled, after Holofernes was slain, and also the relics of the assassination. **Holofernes**

I saw Troy in ashes and in ruins: **Troy**
O Ilion, thee how base and vile [discerned!
It showed—the sculpture which there is

What master were he of brush or of graver, who drew the shades and the lineaments, which there would make every subtle wit stare?

Dead seemed the dead, and the living, living. He saw not better than I who saw the reality of all that I trod upon while I was going bent down.

Now wax proud and on with haughty visage, ye children of Eve, and bow not down your faces, so that ye may see your evil path!

Already more of the mount was circled by us, and of the sun's path much more spent, than the mind, not set free, esteemed; **The poets continue their way**

when he, who ever in front of me alert was going, began: "Lift up thy head, this is no time to go thus engrossed.

See there an angel who is making ready to come towards us; look how the sixth handmaiden is returning from the day's service.

Salita al Girone II

Di riverenza gli atti e il viso adorna, 82
sì che i diletti lo inviarci in suso:
pensa che questo dì mai non raggiorna."

Io era ben del suo ammonir uso, 85
pur di non perder tempo, sì che in quella
materia non potea parlarmi chiuso.

A noi venia la creatura bella 88
bianco vestita, e nella faccia quale
par tremolando mattutina stella.

Le braccia aperse, ed indi aperse l' ale; 91
disse: "Venite; qui son presso i gradi,
ed agevolemente omai si sale."

A questo invito vengon molto radi. 94
O gente umana per volar su nata,
perchè a poco vento così cadi?

Menocci ove la roccia era tagliata; 97
quivi mi battèo l' ale per la fronte,
poi mi promise sicura l' andata.

Come a man destra, per salire al monte, 100
dove siede la chiesa che soggioga
la ben guidata sopra Rubaconte,

si rompe del montar l' ardita foga, 103
per le scalee, che si fero ad etade
ch' era sicuro il quaderno e la doga:

così s' allenta la ripa che cade 106
quivi ben ratta dall' altro girone;
ma quinci e quindi l' alta pietra rade.

Noi volgendo ivi le nostre persone, 109
"*Beati pauperes spiritu*" voci
cantaron sì che nol diria sermone.

Ahi! quanto son diverse quelle foci 112
dalle infernali: chè quivi per canti
s' entra, e laggiù per lamenti feroci.

Adorn with reverence thy bearing and thy face, so that it may delight him to send us upward; think that this day never dawns again."

The Angel of Humility

Right well was I used to his monitions never to lose time, so that in that matter he could not speak to me darkly.

To us came the beauteous creature, robed in white, and in his countenance, such as a tremulous star at morn appears.

His arms he opened and then outspread his wings; he said: "Come; here nigh are the steps, and easily now is ascent made."

To this announcement few be they who come. O human folk, born to fly upward, why at a breath of wind thus fall ye down?

He led us where the rock was cut; there he beat his wings upon my forehead, then did promise me my journey secure.

As on the right hand, to ascend the mount where stands the church which, over Rubaconte, dominates the well-guided city,

Nature of the ascent

the bold scarp of the ascent is broken by the steps, which were made in the times when the records and the measure were safe.

even so is the bank made easier, which here right steeply falls from the other cornice, but on this side and on that the high rock grazes.

While we were turning there our persons, "*Beati pauperes spiritu*" voices so sweetly sang, that no speech would tell it.

The first Beatitude

Ah! how different are these openings from those in Hell! for here we enter through songs, and down there through fierce wailings.

Salita al Girone II

Già montavam su per li scaglion santi, 115
ed esser mi parea troppo più lieve,
che per lo pian non mi parea davanti;
ond' io: "Maestro, di', qual cosa greve 118
levata s' è da me, che nulla quasi
per me fatica andando si riceve?"
Rispose: "Quando i *P*, che son rimasi 121
ancor nel volto tuo presso ch' estinti,
saranno, come l' un, del tutto rasi,
fien li tuoi piè dal buon voler sì vinti, 124
che non pur non fatica sentiranno,
ma fia diletto loro esser su pinti."
Allor fec' io, come color che vanno 127
con cosa in capo non da lor saputa,
se non che i cenni altrui sospicar fanno:
per che la mano ad accertar s' aiuta, 130
e cerca e trova, e quell' officio adempie
che non si può fornir per la veduta;
e con le dita della destra scempie 133
trovai pur sei le lettere, che incise
quel dalle chiavi a me sopra le tempie:
a che guardando il mio duca sorrise. 136

25-27. Satan (*cf. Luke* x. 18).—Not only are the examples of the vices drawn alternately from sacred and profane history like those of the virtues; but, within certain limits, as Dr Moore has pointed out, the two sets of examples on each terrace correspond numerically. On the first, third, fourth, and seventh terraces, the correspondence is exact; on the second and fifth it becomes so, if we divide the second set into groups [distinguished, in the present instance, by the three groups of *terzine*, beginning with the words *Vedea*, *O*, and *Mostrava*—*vv.* 25-60, and summed up in a final *terzina*—*vv.* 61-63]; while on the sixth there is apparently no attempt at carrying out the design.

Now were we mounting up by the sacred steps, and meseemed I was exceeding lighter, than meseemed before on the flat; **The ascent grows easier**

wherefore I: "Master, say, what heavy thing has been lifted from me, that scarce any toil is perceived by me in journeying?"

He answered: "When the P's which have remained still nearly extinguished on thy face, shall, like the one, be wholly rased out,

thy feet shall be so vanquished by goodwill, that not only will they feel it no toil, but it shall be a delight to them to be urged upward."

Then did I, like those who go with something on their head unknown to them, save that another's signs make them suspect;

wherefore the hand lends its aid to make certain, and searches, and finds, and fulfils that office which cannot be furnished by the sight;

and with the fingers of my right hand outspread, I found but six the letters, which he with the keys had cut upon me over the temples: whereat my Leader looking did smile.

28-30. Briarëus (for whom, see *Inf.* xxxi. 98, *note*) must be separated from the other giants. The parallels are, Lucifer: Briarëus; the Giants: Nimrod.

30-32. Jupiter, Apollo (called Thymbræus, from his temple at Thymbra in the Troad), Minerva and Mars, having defeated and slain the giants, are gazing upon their scattered limbs.

34-36. For Nimrod, see *Inf.* xxxi. 46-81, *note.*

37-39. Niobe, the wife of Amphion, King of Thebes, was so proud of her fourteen children that she offended Latona, who had only two—Apollo and Diana. These latter, in revenge, shot all the fourteen with their

arrows, and Niobe herself was changed by Jupiter into a stone statue, lifeless save for the tears it shed (see Ovid, *Metam.* vi. 146-312).

40-42. Saul, after his defeat by the Philistines at Mount Gilboa, "took a sword and fell upon it" (1 *Sam.* xxxi. 1-4). Verse 42 refers to the words of David's lament on the death of Saul: "Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings" (2 *Sam.* i. 21).

44-45. Arachne of Lydia, having boasted of her skill in weaving (*cf.* *Inf.* xvii. 18), and challenged Minerva to a contest, was eventually changed by the goddess into a spider for her presumption (see Ovid, *Metam.* vi. 1-145).

46-48. The ten tribes revolted against Rehoboam, King of Israel, because he refused to lighten their taxes. "Then King Rehoboam sent Adoram, who was over the tribute; and all Israel stoned him with stones, that he died. Therefore King Rehoboam made speed to get him up to his chariot, to flee to Jerusalem" (1 *Kings* xii. 1-18).

49-51. See *Par.* iv. 103, 104, *note.*

52-54. Sennacherib, King of Assyria, was defeated by Hezekiah, King of Judah, and subsequently slain by his own sons (2 *Kings* xix. 37).

55-57. Cyrus, founder of the Persian Empire (560-529 B.C.), treacherously murdered the son of Tomyris, the Scythian queen, whereupon he was himself defeated and slain by the outraged mother. She had his head cast into a vessel filled with blood, and scoffed at it, saying: *Satia te sanguine quem sitisti,*

cujus per annos triginta insatiabilis perseverasti (Orosius, ii. 7, § 6). *Cf. De Mon.* ii. 9: 43-48.

58-60. When Holofernes, one of Nebuchadnezzar's captains, was besieging Bethulia, the Jewish widow Judith obtained access to his tent and cut off his head. This she had displayed on the walls of the city; whereupon the Assyrian host took to flight, pursued by the Jews (*Judith* x-xiv).

61-63. *Cf. Inf.* i. 75; xxx. 13-15; see, too, *Æn.* iii. 2, 3: *Ceciditque superbum Ilium.*

81. It is therefore just past noon. The conception of the hours as handmaidens serving the day is repeated below, in Canto xxii. 118. See the diagram on p. 47.

87. *mattutina stella* has been rendered "a star at morn," rather than "the morning star," because the latter, being a planet, does not twinkle.

100-102. The church of San Miniato commands Florence *across* the Rubaconte bridge [*i.e.* Miniato is not *above* the bridge].—*la ben guidata*, as applied to Florence, is, of course, ironical.

105. See *Par.* xvi. 56 and 105, *notes.*

110. "Blessed are the poor in spirit; for their's is the kingdom of heaven" (*Matt.* v. 3). Towards the end of Dante's sojourn on each terrace, he hears one of the Beatitudes from the Sermon on the Mount. In each case, except the present, the angel of the respective circle is specially named as uttering the words. It has therefore been suggested that the angel is speaking here, too. But the word *voci* constitutes a considerable difficulty, nor is this difficulty removed by a reference to the *voci* of Canto xxii. 5.

THE poets mount to the second terrace; of dark rock, tenantless so far as the eye can stretch, and without mark or indication of any kind (1-9). Virgil apostrophises the sun, and in lack of any counter reason, determines to follow him from east to west (10-21). After a time voices ring through the air in praise of generosity, the virtue counter to envy; and Virgil anticipates the direct warning against that vice ere they leave this the circle of its purification (22-42). Meanwhile they encounter the once envious spirits, appealing with full confidence to the ungrudging love of Mary, of the angels, and of the saints. The envious eyes that once found food for bitterness in all sights of beauty and joy, must now in penance refrain from drinking in the gladness of sea and sky and human love, for the lids are drawn together with such a suture of wire as is used to tame the wildness of the untrained hawk; and their inward darkness is matched by their sober raiment. They lean one against another in mutual love and for mutual support, and upturn their sightless countenances like the blind beggars that gather round church portals (43-72). Dante is shamed, as though he were

Girone II Noi eravamo al sommo della scala,
ove secondamente si risega
lo monte, che salendo altrui dismala.
Ivi così una cornice lega 4
dintorno il poggio, come la primaia,
se non che l' arco suo più tosto piega.
Ombra non gli è, nè segno che si paia; 7
par sì la ripa, e par sì la via schietta
col livido color della petraia.

taking ungenerous advantage of those whom he sees, but who cannot know his presence; and, having gained Virgil's leave, addresses the souls in words of soothing beauty and aspiration. In answer to his question whether any of them are of Latium, Sapia the Sienese, tells that they are all citizens of one true city; but that she, amongst others, had lived in her earthly pilgrimage in Latium (73-108). She tells the story of her evil joy at the defeat of the Sienese by the Florentines at Colle in Valdelsa, and utters her thanks to the humble saint whose prayers have secured her admission to expiatory suffering earlier than the else appointed time (109-129). In her turn Sapia questions Dante as to his journey,—with open eyes as she judges, and with breath-formed speech,—around this circle; and he answers that he too shall one day have his eyes closed there, but not for long, since he has sinned far less through envy than through pride (130-138). He further reveals to her the wonder of his pilgrimage and receives her petition for his own prayers, and her commission to bear news of her to her kinsfolk among the vain and light-minded Sienese (139-154).

We were at the top of the stairway where a second time the mount is cut away which, by our ascent, frees us from evil. **The envious**

There a cornice binds the hill around like unto the first, save that its curve more sharply bends.

No shade is there, nor figure which may be seen; so naked the bank appears and even so the way, with the livid hue of the stone.

Girone II "Se qui per domandar gente s' aspetta," 10
ragionava il poeta, "io temo forse
che troppo avrà d' indugio nostra eletta."
Poi fisamente al sole gli occhi porse; 13
fece del destro lato al mover centro,
e la sinistra parte di sè torse.
"O dolce lume, a cui fidanza i' entro 16
per lo nuovo cammin, tu ne conduci;"
dicea, "come condur si vuol quinc' entro:
tu scaldi il mondo, tu sopr' esso luci; 19
s' altra ragione in contrario non pronta,
esser den sempre li tuoi raggi duci."
Quanto di qua per un migliaio si conta, 22
tanto di là eravam noi già iti,
con poco tempo, per la voglia pronta;
e verso noi volar furon sentiti, 25
non però visti, spiriti, parlando
alla mensa d' amor cortesi inviti.
La prima voce che passò volando, 28
"*Vinum non habent*," altamente disse,
e retro a noi l' andò reiterando.
E prima che del tutto non s' udisse 31
per allungarsi, un' altra: "Io sono Oreste"
passò gridando, ed anco non s' affisse.
"O," diss' io, "padre, che voci son queste?" 34
e com' io domandava, ecco la terza
dicendo: "Amate da cui male aveste."
E 'l buon maestro: "Questo cinghio sferza 37
la colpa dell' invidia, e però sono
tratte da amor le corde della ferza.
Lo fren vuol esser del contrario suono; 40
credo che l' udirai, per mio avviso,
prima che giunghi al passo del perdono.

"If here we await people to ask of," the poet was saying, "I fear perchance that our choice may have too great delay."

The envious

Then fixedly on the sun his eyes he set; he made of his right side a centre of movement, and the left part of him did turn.

"O sweet light, in whose trust I enter on the new way, do thou lead us," said he, "as we would be led here within;

thou givest warmth to the world, thou shinest upon it; if other reason urges not to the contrary, thy beams must ever be our guide."

As far as here counts for a mile, so far there had we already gone, in short time, by reason of our ready will;

and, flying towards us were heard, but not seen, spirits, speaking courteous invitations to the table of love.

Examples of Fraternal Love—

The first voice which passed by in its flight loudly said, "*Vinum non habent*," and went on repeating it behind us.

The Virgin Mary

And ere it had wholly passed out of hearing through distance, another passed crying: "I am Orestes," and also stayed not.

Orestes

"O Father," said I, "what voices are these?" and as I was asking, lo the third saying: "Love them from whom ye have suffered evil."

Christ's gospel of Fraternal Love

And the good Master: "This circle doth scourge the sin of envy, and therefore the cords of the whip are drawn from love.

The bit must be of contrary sound; I think thou wilt hear it, as I opine, ere thou reachest the Pass of Pardon.

Girone II Ma ficca gli occhi per l' aer ben fiso, 43
e vedrai gente innanzi a noi sedersi,
e ciascun è lungo la grotta assiso."

Allora più che prima gli occhi apersi; 46
guarda' mi innanzi, e vidi ombre con manti
al color della pietra non diversi.

E poi che fummo un poco più avanti, 49
udi' gridar: "Maria, ora per noi,"
gridar "Michele, e Pietro, e tutti i Santi."

Non credo che per terra vada ancoi 52
uomo sì duro, che non fosse punto
per compassion di quel ch' io vidi poi:

chè, quand' io fui sì presso di lor giunto 55
che gli atti loro a me venivan certi,
per gli occhi fui di grave dolor munto.

Di vil cilicio mi parean coperti, 58
e l' un sofferia l' altro con la spalla,
e tutti dalla ripa eran sofferti.

Così li ciechi, a cui la roba falla, 61
stanno ai perdoni a chieder lor bisogna,
e l' uno il capo sopra l' altro avvalla,

perchè in altrui pietà tosto si pogna, 64
non pur per lo sonar delle parole,
ma per la vista che non meno agogna.

E come agli orbi non approda il sole, 67
così all' ombre, là 'v' io parlav' ora,
luce del ciel di sè largir non vuole:

chè a tutte un fil di ferro il ciglio fora, 70
e cuce sì, come a sparvier selvaggio
si fa, però che queto non dimora.

A me pareva andando fare oltraggio, 73
veggendo altrui, non essendo veduto:
per ch' io mi volsi al mio consiglio saggio.

But fix thine eyes through the air full steadily, and thou shalt see people sitting down in front of us, and each one along the cliff is seated."

The envious

Then wider than before mine eyes I opened; I looked before me, and saw shades with cloaks not different from the hue of the stone.

And after we were a little further forward, I heard a cry: "Mary, pray for us"; a cry: "Michael, and Peter, and all Saints."

I believe not that on earth there goeth this day a man so hardened, who were not pierced with compassion at what I then saw;

for when I had reached so nigh to them that their features came distinctly to me, heavy grief was wrung from mine eyes.

With coarse haircloth they seemed to me covered, and one was supporting the other with the shoulder, and all were supported by the bank.

Their punishment

Even so the blind, to whom means are lacking, sit at Pardons begging for their needs; and one sinks his head upon the other,

so that pity may quickly be awakened in others, not only by the sound of their words, but by their appearance which pleads not less.

And as to the blind the sun profits not, so to the shades there where I was now speaking, heaven's light will not be bounteous of itself;

for all their eyelids an iron wire pierces and stitches up, even as is done to a wild hawk because it abideth not still.

I seemed to do them wrong as I went my way seeing others, not being seen; wherefore I turned me to my wise Counsel.

Girone I

Ben sapev' ei, che volea dir lo muto; 76
e però non attese mia domanda,
ma disse: "Parla, e sii breve ed arguto."
Virgilio mi venia da quella banda 79
della cornice, onde cader si puote,
perchè da nulla sponda s' inghirlanda;
dall' altra parte m' eran le devote 82
ombre, che per l' orribile costura
premevan sì che bagnavan le gote.
Volsimi a loro, ed: "O gente sicura," 85
incominciai, "di veder l' alto lume,
che il disio vostro solo ha in sua cura;
se tosto grazia resolva le schiume 88
di vostra coscienza, sì che chiaro
per essa scenda della mente il fiume,
ditemi, chè mi fia grazioso e caro, 91
s' anima è qui tra voi che sia latina;
e forse a lei sarà buon, s' io l' apparo."
"O frate mio, ciascuna è cittadina 94
d' una vera città; ma tu vuoi dire,
che vivesse in Italia peregrina."
Questo mi parve per risposta udire 97
più innanzi alquanto, che là dov' io stava;
ond' io mi feci ancor più là sentire.
Tra l' altre vidi un' ombra che aspettava 100
in vista; e, se volesse alcun dir: "Come?"
lo mento, a guisa d' orbo, in su levava.
"Spirto," diss' io, "che per salir ti dome, 103
se tu se' quelli che mi rispondesti,
fammiti conto o per loco o per nome."
"I' fui Sanese," rispose, "e con questi 106
altri rimondo qui la vita ria,
lagrimando a Colui che sè ne presti.

Well knew he what the dumb would say, and therefore awaited not my questioning, but said: "Speak and be brief and to the point." The envious

Virgil was coming with me on that side of the cornice whence one may fall because it is surrounded by no parapet;

on the other side of me were the devout shades, who, through the horrible seam, were pressing forth tears so that they bathed their cheeks.

I turned me to them and began: "O people assured of seeing the Light above, which alone your desire hath in its care; Dante speaks with them

so may grace quickly clear away the scum of your conscience, that the stream of memory may descend clearly through it,

tell me (for to me 'twill be gracious and dear) if any soul be among you that is Italian, and perchance it will be good for him if I know of it."

"O brother mine, each one is a citizen of a true city; but thou wouldest say, that lived a pilgrim in Italy."

This meseemed to hear for answer somewhat farther on than there where I was; wherefore I made me heard yet more that way.

Among the others I saw a shade that was expectant in look, and if one would ask, "how so?" its chin it lifted up after the manner of the blind. Sapia

"Spirit," said I, "that dost subdue thee to mount up; if thou art that one who answered me, make thyself known to me by place or by name."

"I was a Sienese," it answered, "and with these others here do cleanse my sinful life, weeping unto Him that he lend himself to us.

Girone II Savia non fui, avvegna che Sapia 109
fossi chiamata, e fui degli altrui danni
più lieta assai, che di ventura mia.
E perchè tu non credi ch' io t' inganni, 112
odi se fui, com' io ti dico, folle.
Già discendendo l' arco de' miei anni,
eran li cittadin miei presso a Colle 115
in campo giunti coi loro avversari,
ed io pregai Iddio di quel ch' ei volle.
Rotti fur quivi, e volti negli amari 118
passi di fuga, e veggendo la caccia,
letizia presi a tutte altre dispari;
tanto ch' io volsi in su l' ardita faccia, 121
gridando a Dio: 'Omai più non ti temo,'
come fa il merlo per poca bonaccia.
Pace volli con Dio in su lo stremo 124
della mia vita; ed ancor non sarebbe
lo mio dover per penitenza scemo,
se ciò non fosse che a memoria m' ebbe 127
Pier Pettinagno in sue sante orazioni,
a cui di me per caritate increbbe.
Ma tu chi se', che nostre condizioni 130
vai domandando, e porti gli occhi sciolti,
sì come io credo, e spirando ragioni?"
"Gli occhi," diss' io, "mi fieno ancor qui tolti;
ma picciol tempo, chè poca è l' offesa 134
fatta per esser con invidia volti.
Troppa è più la paura, ond' è sospesa 136
l' anima mia, del tormento di sotto,
che già lo incarco di laggiù mi pesa."
Ed ella a me: "Chi t' ha dunque condotto 139
quassù tra noi, se giù ritornar credi?"
Ed io: "Costui ch' è meco, e non fa motte:

Sapient was I not albeit Sapia I was named, and of others' hurt I was far more glad than of mine own good fortune.

The envious Sapia

And that thou mayst not think I deceive thee, hear if I was mad as I tell thee. Already when the arc of my years was descending,

my townsmen, hard by Colle, were joined in battle with their foes, and I prayed God for that which he had willed.

There were they routed, and rolled back in the bitter steps of flight, and seeing the chase I took joy exceeding all other;

so much, that I lifted up my impudent face, crying to God: 'Now I fear thee no more,' as the blackbird doth for a little fair weather.

I would have peace with God on the brink of my life; and my debt were not yet reduced by penitence,

had it not been that Peter the Combseller remembered me in his holy prayers, who in his charity did grieve for me.

But who art thou that goest asking of our state, and bearest thine eyes unsewn, as I believe, and breathing dost speak?"

"Mine eyes," said I, "from me here shall yet be taken; but for short time, for small is the offence they did through being turned in envy.

Dante's envy and pride

Greater far is the fear wherewith my soul is suspended, of the torment below, for even now the burden down there weighs upon me."

And she to me: "Who then hath led thee up here among us, if thou thinkest to return below?" And I: "He who is with me and saith no word;

Girone II e vivo sono : e però mi richiedi, 142
spirito eletto, se tu vuoi ch' io mova
di là per te ancor li mortai piedi."
"Oh questa è ad udir sì cosa nuova," 145
rispose, "che gran segno è che Dio t' ami ;
però col prego tuo talor mi giova.
E chieggioti per quel che tu più brami, 148
se mai calchi la terra di Toscana,
che a' miei propinqui tu ben mi rinfami.
Tu li vedrai tra quella gente vana 151
che spera in Talamone, e perderagli
più di speranza che a trovar la Diana ;
ma più vi perderanno gli ammiragli." 154

22. The expression "so far as here counts for a mile" (that is to say, "if you think of walking a mile, you will get the right impression"), is an indication which should be carefully noted, that we must not expect to be able to arrive at any consistent representation by exact matter-of-fact measurements in Hell and Purgatory. Dante was well acquainted with the approximate size of the earth (*Conv.* iii. 5 : 100-105, and elsewhere), and cannot represent himself, for example, as having literally climbed from the centre to the circumference in something under 24 hours. He is content to avoid all glaring errors of principle, and to make the several scenes realisable (*cf. Inf.* xxx. 86, 87, *note.*)

28-30. At the marriage in Cana. "And when they wanted wine, the mother of Jesus said unto him, They have no wine" (*John* ii. 3).

32, 33. Orestes, the son of Agamemnon, renowned for his friendship with Pylades. When Orestes was condemned to death, Pylades wished to take his place, saying that he was Orestes. Cicero alludes to this incident in a passage of the *De Amicitia* (§ 7), which was certainly known to Dante.

35, 36. "But I say unto you, Love your enemies

and I am living, and therefore do thou ask of me, spirit elect, if thou wouldst that yonder I lift yet for thee my mortal feet."

The envious Sapia

"Oh this is so new a thing to hear," she answered, "that 'tis a great token that God loveth thee; therefore profit me sometimes with thy prayers.

And I beseech thee by all thou most desirest, if e'er thou tread the land of Tuscany, that thou restore my fame among my kinsfolk.

Thou wilt see them among that vain people who put their trust in Talamone, and will lose there more hopes than in finding the Diana; but the admirals shall lose most there."

bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you" (*Matt.* v. 44).

39-42. The examples of charity are the "whip," the examples of envy, the "bit" (*cf.* below, Canto xiv. 143-147); and for the "Pass of Pardon" (of which there is, of course, one on each terrace), see, in the present case, Canto xv. 35, 36.

51, 52. The Litany of the Saints, in which, after the Trinity, are invoked the Virgin Mary, the archangel Michael with the other angels, St Peter with the other apostles, and finally the other saints.

100 *sqq.* Sapia, a noble lady of Siena, the wife of Viviano dei Saracini, lord of Castiglioncello. She was filled with envy of her fellow-citizens, and rejoiced at their defeat under Provenzan Salvani at Colle (see above, Canto xi. 109-138, *note*). In 1265 she assisted her husband in founding a hospice for wayfarers, and after his death (1269) she made a grant of his castle to the commune of Siena. These acts of generosity supply a gloss to *vv.* 124, 125; and the latter of the two also proves that she must have become reconciled to the Sienese shortly after their rout (1269).

108. *Cf. Par.* i. 22.

114. *Cf. Inf.* i. 1, *note.*

121-123. According to a popular Italian tradition and proverb, the blackbird, at the close of January, cries out: "I fear thee no more, O Lord, now that the winter is behind me." Sapia meant to imply that, now she had obtained the dearest wish of her heart, she had no more need or fear of God.

127-129. Pier, a native of Chianti, was a Franciscan who had settled at Siena, where he died in 1289. He was renowned for his piety, and long venerated as a saint, his festival being officially recognised in 1328.

133-138. Scartazzini, ever anxious to whitewash his hero, ingeniously quotes *Psalms* lxxiii. 3, to account for Dante's self-accusation of envy: "For I was envious at the foolish, when I saw the prosperity of the wicked."—With regard to our poet's pride, his life and works afford ample proof thereof. Villani, among

others, says of him (ix. 136): "On account of his learning, he was somewhat presumptuous, and harsh, and disdainful."

151-154. Siena still preserves two documents, dated 1295 and 1303 respectively; the former of which refers to a resolution to search for the stream of Diana, which was supposed to flow beneath the city; and the latter, to the purchase (for 8000 gold florins, from the Abbot of San Salvatore) of the small port of Talamone (on the Tyrrhenian Sea, S.W. of the Sienese Maremma), which would have been a useful outlet to the sea, if only the creek could have been kept clear of sand and mud. Both projects failed (at any rate in Dante's time); and in the latter enterprise a number of admirals [perhaps=contractors, as some early commentators think], directing the dredging operations, lost their lives (*v.* 154) owing to the unhealthiness of the place.

AS Dante converses with Sapia, revealing the wondrous conditions of his own pilgrimage and the mysterious presence of his guide, he is overheard by two spirits who are leaning for support one against another at his right. Nearest to him is Guido del Duca of Bertinoro, who is the chief speaker, the other being Rinieri da Calboli of Forlì. They speak chiefly to each other, but draw Dante into their conversation, questioning him as to his origin; and when he indicates by a circumlocution that his birthplace lies upon the Arno, Rinieri asks Guido why Dante conceals the name under dark hints as though it were a shameful thing; whereon Guido approves of Dante's shrinking from expressly naming this accursed ditch which rises in the midst of brutishness, and as it swirls through deeper pools, finds ever fiercer or more

Girone II "Chi è costui che il nostro monte cerchia,
prima che morte gli abbia dato il volo,
ed apre gli occhi a sua voglia e coperchia?"
"Non so chi sia; ma so ch' ei non è solo; 4
domandal tu che più gli t' avvicini,
e dolcemente, sì che parli, acco' lo."
Così due spirti, l' uno all' altro chini, 7
ragionavan di me ivi a man dritta,
poi fer li visi, per dirmi, supini;
e disse l' uno: "O anima, che fitta 10
nel corpo ancora, in ver lo ciel ten vai,
per carità ne consola, e ne ditta
onde vieni, e chi sei; chè tu ne fai 13
tanto maravigliar della tua grazia,
quanto vuol cosa che non fu più mai."

degraded neighbours, till it reaches the crowning infamy of Pisa (1-54). There follows a prediction of the woes which Rinieri's relative Fulcieri shall wreak on Florence in 1303 (55-72). Deeply stirred by their discourse, Dante questions the spirits as to their own past, and Guido accompanies his answer by a lamentation over the degeneracy of the Romandiola from which they both spring; and implores Dante to pass upon his way and leave him to weep undisturbed (73-126). Assured that they are pursuing the right way, since the generosity of these once envious souls would else have notified them of their mistake, the two poets pursue their way, as the warning voices against envy, anticipated by Virgil, ring in their ears; to which Virgil adds his sad reflections on the things which human choice relinquishes and the things it grasps (127-151).

The envious

"Who is this that circles our mount ere death have given him flight, and opens and shuts his eyes at his will?"

Guido del Duca and Rinieri da Calboli

"I know not who he may be, but I know that he is not alone; do thou question him who art nearer to him, and gently greet him that he may speak."

Thus two spirits, one leaning against the other, were discoursing of me there on the right hand; then held up their faces to speak to me;

and one said: "O soul, that fixed yet in thy body dost journey towards heaven, for charity console us, and tell us

whence thou comest, and who thou art; for thou dost make us marvel so greatly at thy grace, as needs must a thing that never was."

Girone II Ed io: "Per mezza Toscana si spazia 16
un fiumicel che nasce in Falterona,
e cento miglia di corso nol sazia.
Di sopr' esso rech' io questa persona; 19
dirvi ch' io sia, saria parlare indarno,
chè il nome mio ancor molto non suona."
"Se ben lo intendimento tuo accarno 22
con lo intelletto," allora mi rispose
quei che prima dicea, "tu parli d' Arno."
E l'altro disse a lui: "Perchè nascose 25
questi il vocabol di quella riviera,
pur com' uom fa dell' orribili cose?"
E l' ombra, che di ciò domandata era, 28
si sdebitò così: "Non so, ma degno
ben è che il nome di tal valle pera:
chè dal principio suo, dov' è sì pregno 31
l' alpestro monte, ond' è tronco Peloro,
che in pochi lochi passa oltra quel segno,
infin là 've si rende per ristoro 34
di quel che il ciel della marina asciuga,
ond' hanno i fiumi ciò che va con loro,
virtù così per nimica si fuga 37
da tutti, come biscia, o per sventura
del loco o per mal uso che li fruga:
ond' hanno sì mutata lor natura 40
gli abitator della misera valle,
che par che Circe gli avesse in pastura.
Tra brutti porci, più degni di galle 43
che d' altro cibo fatto in uman uso,
dirizza prima il suo povero calle.
Botoli trova poi, venendo giuso, 46
ringhiosi più che non chiede lor possa,
ed a lor, disdegnosa, torce il muso.

And I: "Through the midst of Tuscany there spreads a stream which rises in Falterona and a course of a hundred miles satiates it not.

The envious

The Arno

From its banks I bring this body; to tell you who I may be were to speak in vain, for my name as yet sounds not for much."

"If I penetrate truly thy meaning with my understanding," then answered me he who first spake, "thou art talking of the Arno."

And the other said to him: "Why did he conceal the name of that river, even as one does of horrible things?"

And the shade who was asked this question, acquitted him thus: "I know not, but verily 'tis meet that the name of such a vale perish;

its valley

for from its beginning (where the rugged mountain-chain, whence Pelorus is cut off, is so fruitful that in few places it exceeds that mark)

as far as there where it yields itself to restore that which the sky soaks up from the sea, whence rivers have that which flows with them,

virtue is driven forth as an enemy by all, even as a snake, either because of the ill-favoured place or of evil habit which incites them;

wherefore the dwellers in the wretched vale have so changed their nature that it seems as if Circe had them in her pasturing.

and those that dwell therein—

Among filthy hogs, more worthy of acorns than of other food made for use of man, it first directs its feeble course.

The Casentines

Then, coming downward it finds curs snarling more than their power warrants, and from them scornfully turns aside its snout.

the Aretines

Girone II Vassi cadendo, e, quanto ella più ingrossa, 49
tanto più trova di can farsi lupi
la maledetta e sventurata fossa.

Discesa poi per più pelaghi cupi, 52
trova le volpi, sì piene di froda
che non temono ingegno che le occupi.

Nè lascerò di dir, perch' altri m' oda ; 55
e buon sarà a costui, se ancor s' ammenta
di ciò, che vero spirto mi disnoda.

Io veggio tuo nipote, che diventa 58
cacciator di quei lupi, in su la riva
del fiero fiume, e tutti gli sgomenta.

Vende la carne loro, essendo viva ; 61
poscia gli ancide come antica belva :
molti di vita, e sè di pregio priva.

Sanguinoso esce della trista selva ; 64
lasciala tal, che di qui a mill' anni
nello stato primaio non si rinselva."

Come all' annunzio de' dogliosi danni 67
si turba il viso di colui che ascolta,
da qualche parte il periglio lo assanni :

così vid' io l' altr' anima, che volta 70
stava ad udir, turbarsi e farsi trista,
poi ch' ebbe la parola a sè raccolta.

Lo dir dell' una, e dell' altra la vista 73
mi fe' voglioso di saper lor nomi,
e domanda ne fei con preghi mista :

per che lo spirto, che di pria parlòmi, 76
ricominciò : " Tu vuoi ch' io mi deduca
nel fare a te ciò, che tu far non vuo' mi ;

ma da che Dio in te vuol che traluca 79
tanta sua grazia, non ti sarò scarso :
però sappi ch' io son Guido del Duca.

On it goes in its descent, and, the greater its increase, the more it finds the dogs growing to wolves, this accurst and ill-fated ditch. **The envious.**

Having then descended through many deep gorges, it finds the foxes, so full of fraud that they fear no wit that may trap them. **The Florentines and the Pisans**

Nor will I cease speaking, for all that another may hear me; and it will be well for him if he mind him again of what true prophecy unfolds to me.

I see thy grandson, who is becoming a hunter of those wolves on the bank of the fierce river, and strikes them all with terror. **Fulcieri da Calboli**

He sells their flesh while yet alive; then slaughters them like worn-out cattle: many he deprives of life and himself of honour.

He cometh forth bloody from the sad wood; he leaves it such, that hence a thousand years it re-woods not itself to its primal state."

As at the announcement of grievous ills the face of him who listens is troubled, from whatever side the peril may assault him,

so saw I the other soul, that had turned round to hear, grow troubled and sad, after it had gathered these words to itself.

The speech of the one and the other's countenance made me long to know their names, and question I made of them mingled with prayers:

wherefore the spirit that first spake to me, began again: "Thou wouldst that I condescend in doing that for thee which thou wilt not do for me;

but since God wills that so much of his grace shine forth in thee, I will not be chary with thee; therefore know that I am Guido del Duca.

Girone II Fu il sangue mio d' invidia sì riarso, 82
che, se veduto avessi uom farsi lieto,
visto m' avresti di livore sparso.
Di mia semente cotal paglia mieto. 85
O gente umana, perchè poni il core
là 'v' è mestier di consorto divieto?
Questi è Rinier, quest' è il pregio e l' onore 88
della casa da Calboli, ove nullo
fatto s' è erede poi del suo valore.
E non pur lo suo sangue è fatto brullo, 91
tra il Po e il monte e la marina e il Reno,
del ben richiesto al vero ed al trastullo:
chè dentro a questi termini è ripieno 94
di venenosi sterpi, sì che tardi
per coltivare omai verrebber meno.
Ov' è il buon Lizio ed Arrigo Mainardi, 97
Pier Traversaro e Guido di Carpigna?
O Romagnoli tornati in bastardi!
Quando in Bologna un Fabbro si ralligna? 100
quando in Faenza un Bernardin di Fosco,
verga gentil di picciola gramigna?
Non ti maravigliar, s' io piango, Tosco, 103
quando rimembro con Guido da Prata
Ugolin d' Azzo che vivette nosco,
Federico Tignoso e sua brigata, 106
la casa Traversara e gli Anastagi
(e l' una gente e l' altra è diretata),
le donne e i cavalier, gli affanni e gli agi 109
che ne invogliava amore e cortesia,
là dove i cor son fatti sì malvagi.
O Brettinoro, chè non fuggi via, 112
poichè gita se n' è la tua famiglia,
e molta gente per non esser ria?

My blood was so inflamed with envy, that if I had seen a man make him glad, thou wouldst have seen me suffused with lividness.

The envious

Of my sowing such straw I reap. O human folk, why set the heart there where exclusion of partnership is necessary?

This is Rinier; this is the glory and the honour of the House of Calboli, where none since hath made himself heir of his worth.

And not only his blood between the Po and the mountains, and the seashore and the Reno, is stripped of the good required of truth and chivalry,

for inside these boundaries is choked with poisonous growths, so that tardily now would they be rooted out by cultivation.

Invective against Romagna

Where is the good Lizio, and Arrigo Mainardi, Pier Traversaro and Guido di Carpigna? O ye Romagnols turned to bastards!

When in Bologna shall a Fabbro take root again? when in Faenza a Bernardin di Fosco, noble scion of a lowly plant?

Marvel thou not, Tuscan, if I weep, when I remember with Guido da Prata, Ugolin d' Azzo who lived among us,

Federico Tignoso and his fellowship, the House of Traversaro, and the Anastagi (the one race and the other now without heirs),

the ladies and the knights, the toils and the sports of which love and courtesy enamoured us, there where hearts are grown so wicked.

O Brettinoro, why dost thou not flee away, since thy household is gone forth, and much people in order not to be guilty?

Girone II Ben fa Bagnacaval, che non rifiglia, 115
e mal fa Castrocaro, e peggio Conio,
che di figliar tai conti più s' impiglia;
ben faranno i Pagan, dacchè il demonio 118
lor sen girà; ma non però che puro
giammai rimanga d' essi testimonio.
O Ugolin de' Fantolin, sicuro 121
è il nome tuo, da che più non s' aspetta
chi far lo possa tralignando oscuro.
Ma va via, Tosco, omai, ch' or mi diletta 124
troppo di pianger più che di parlare,
sì m' ha nostra ragion la mente stretta."
Noi sapevam che quell' anime care 127
ci sentivano andar; però tacendo
facevan noi del cammin confidare.
Poi fummo fatti soli procedendo, 130
folgore parve, quando l' aer fende,
voce che giunse d' incontra, dicendo:
"Anciderammi qualunque m' apprende"; 133
e fuggì, come tuon che si dilegua,
se subito la nuvola scoscende.
Come da lei l' udir nostro ebbe tregua, 136
ed ecco l' altra con sì gran fracasso,
che somigliò tuonar che tosto segua:
"Io sono Aglauro che divenni sasso"; 139
ed allor per ristringermi al poeta,
indietro feci e non innanzi il passo.
Già era l' aura d' ogni parte queta, 142
ed ei mi disse: "Quel fu il duro camo,
che dovria l' uom tener dentro a sua meta.
Ma voi prendete l' esca sì che l' amo 145
dell' antico avversario a sè vi tira;
e però poco val freno o richiamo.

Well doth Bagnacaval that beareth no more sons, and ill doth Castrocaro, and Conio worse, that yet troubleth to beget such Counts; **The envious**

the Pagani will do well when their Demon shall go away; but not indeed that unsullied witness may ever remain of them. **Invective against Romagna**

O Ugolin de' Fantolin thy name is safe, since no more expectation is there of one who may blacken it by degenerating.

But now go thy way, Tuscan, for now it delights me far more to weep than to talk, so hath our discourse wrung my spirit."

We knew that those dear souls heard us going; therefore by their silence they made us confident of the way.

After we were left alone journeying on, a voice, that seemed like lightning when it cleaves the air, smote against us, saying: **Examples of envy—Cain**

"Everyone that findeth me shall slay me"; and fled like a thunderclap which peals away if suddenly the cloud bursts.

When from it our hearing had truce, lo the second, with such loud crash that 'twas like thunder that follows quickly: **Aglauros**

"I am Aglauros who was turned to stone" and then to press me close to the Poet, I made a step back, and not forward.

Now was the air quiet on every side, and he said to me: "That was the hard bit which ought to hold man within his bounds.

But ye take the bait, so that the old adversary's hook draws you to him, and therefore little avails bridle or lure.

Girone II Chiamavi il cielo, e intorno vi si gira, 148
mostrandovi le sue bellezze eterne,
e l' occhio vostro pure a terra mira;
onde vi batte chi tutto discerne." 151

1 *sqq.* These words are spoken by Guido del Duca (who bears the brunt of the speaking throughout the canto) and Rinier da Calboli (who does most of the listening), respectively.

Guido del Duca, a Ghibelline of Bertinoro, belonged to the Onesti family of Ravenna (other members of which were Pietro and Romualdo; see *Par.* xxi. and xxii). In 1199 he was judge to the Podestà of Rimini. For years (from 1202, or even earlier) he was an adherent of the Ghibelline leader, Pier Traversaro (*v.* 98). In 1218, Pier, aided principally by the Mainardi (*v.* 97) of Bertinoro, obtained the chief power at Ravenna, and drove out the Guelfs; whereupon the latter attacked Bertinoro, destroyed the houses of the Mainardi, and expelled Pier's adherents. Among these was Guido, who followed his chief to Ravenna, and the last preserved record of whom is a deed signed by him in that city in 1229.

Rinier, belonging to the Guelf family of da Calboli, of Forlì, was Podestà of Faenza (1247), of Parma (1252) and of Ravenna (1265; and again in 1292). In 1276 he attacked Forlì (assisted by other Guelfs, among them Lizio da Valbona; *v.* 97); but the force had to retire to Rinier's castle of Calboli (in the valley of Montone), where they surrendered to Guido of Montefeltro, the Captain of Forlì, who destroyed the stronghold. When Rinier was re-elected Podestà of Faenza in 1292, the captain of the city was Mainardo Pagano (*v.* 118). The citizens, supported by their leaders, opposed a tax levied on them by the Count of Romagna. The expedition against him and the Ghibellines on his side (including the Count of Castrocaro, *v.* 116) was entirely successful. In 1294 the da Calboli, who were becoming too powerful in Forlì, were expelled by the Ghibellines; but they returned, together with other exiled Guelfs, in 1296, when the bulk of their enemies

The heavens call to you, and circle around you, displaying unto you their eternal splendours, and your eye gazes only to earth; wherefore he who discerns all things doth buffet you." The envious

were absent on an expedition against Bologna. Shortly afterwards, however, the Guelfs were again routed and expelled by the Ghibellines, led among others by one of the Ordelaffi. On this occasion the aged Rinier was slain.

Guido's invective against Romagna (*vv.* 91-123 of the present canto) should be compared with *Inf.* xxvii. 37-54.

16, 18 and 31-36. Falterona is a summit of the Tuscan Apennines (N.E. of Florence), where the Arno has its source. *Pregno*, as applied to Falterona, may refer either to the rivers, or to the secondary mountain chains, springing from it; taken in conjunction with *v.* 33, the latter is, geographically, the more correct interpretation. Peloro (the modern Cape Faro; *cf. Par.* viii. 68) is at the N.E. extremity of Sicily, being separated from the end of the Apennines only by the Strait of Messina; geologically, the Sicilian mountains are, of course, only a continuation of the Apennines.—After a course of about 150 miles, the Arno flows into the Mediterranean Sea (*infin là*, *v.* 34 = as far as the sea: for the vapours exhaled by the sea through the heat of the sun come down again as rain, swell the rivers and are thus eventually restored to the sea—*vv.* 34-36).

37-54. Dante conceives the inhabitants of the Val d'Arno to have been, as it were, transformed into beasts by the enchantress Circe, who was endowed with this power. Thus the people of Casentino (see above, Canto v. 85-129, *note*) have become hogs, the Aretines—curs, the Florentines—wolves, and the Pisans—foxes.

58-66. Rinier's grandson, Fulcieri da Calboli, was Podestà of various cities—Milan, Parma and Modena, but is chiefly notorious for his tenure of that office at Florence (1303), where he proved himself a bitter foe of the Whites and Ghibellines (see Villani, viii. 59).—*Selva* (*v.* 64) = Florence; *cf. Inf.* i. 2, *note.*

86, 87. See the following canto, *vv.* 44-81.

91-123. The people mentioned in these lines were all inhabitants of the Romagna (the limits of which are defined in *v.* 92, as the Po and the Apennines, the Adriatic and the Reno; for the latter *cf. Inf.* xviii. 61). For some of the names see above, *note to v.* 1 *sqq.*

Lizio da Valbona, a Guelf nobleman of Bertinoro and follower of Rinier da Calboli; he died between 1279 and 1300. — Arrigo Mainardi, a Ghibelline of Bertinoro and adherent of Pier Traversaro, together with whom he was captured by the people of Faenza in 1170; he was still alive in 1228.—Pier Traversaro (*ca.* 1145-1225), the most distinguished member of the Ghibelline family of the *casa Traversara* (*v.* 107); he was repeatedly Podestà of his native city, and played a leading part in the politics of Romagna for many years.—Guido of the Carpegna (a noted family settled in the district of Montefeltro) was renowned for his liberality. — Fabbro, one of the Ghibelline Lambertazzi of Bologna, was Podestà of several cities. After his death, in 1259, his sons had a bitter feud with the Geremei (see *Inf.* xxxii. 122, 123, *note*).—Bernardin di Fosco distinguished himself in the siege of Faenza against the Emperor Frederick II. (1240); his father was a field labourer.—Guido da Prata (d. *ca.* 1245), a native of Ravenna, near which city he appears to have owned considerable property. — Ugolin d'Azzo, a wealthy inhabitant of Faenza, one of the Ubaldini (*cf.* below, Canto xxiv. 29, *note*). He married Beatrice Lancia, the daughter of Provenzan Salvani (see above, Canto xi.) and died at a great age in 1293.—Frederico Tignoso: a nobleman of Rimini, noted for his generosity, who appears to have lived in the first half of the 13th century. — The Traversari and Anastagi were noble Ghibelline families of Ravenna. On the death of Pier Traversaro, his son Paolo turned Guelf—a

volte-face that soon undermined the influence of the family. About the middle of the 13th century, the Anastagi were very much to the fore, owing to their strife with the Polentani and other Guelfs of Ravenna. A reconciliation was effected *ca.* 1258, and after this date there is no mention of them in the records.—Brettinoro (now Bertinoro), a little town between Forlì and Cesena; its inhabitants, several of whom figure in this canto, had a great reputation for hospitality. Dante is apparently alluding here to the compulsory exodus of the Ghibellines from the town (see above, *note* on Guido del Duca), and rejoicing that they were spared the spectacle of the place in its present condition.—The Malavicini, Counts of Bagnacavallo (between Imola and Ravenna), were Ghibellines. In 1249 they drove Guido da Polenta and his fellow Guelfs from Ravenna. Subsequently they were notorious for their frequent change of party.—Castrocaro and Conio: strongholds near Forlì; the counts of the former place were Ghibellines, those of the latter Guelfs. — The Pagani were Ghibellines of Faenza (or Imola). For Mainardo see *Inf.* xxvii. 49-51, *note* (*cf.* Villani, vii. 149). According to Benvenuto, he was called "devil" because of his cunning.—Ugolino de' Fantolini (d. 1278) did not take part in public affairs, but led an honourable retired life. One of his sons was killed at Forlì (1282) in the engagement with Guido of Montefeltro (see *Inf.* xxvii. 43, 44), and the other died before 1291.

132-135. The words of Cain, after he had slain his brother Abel (*Gen.* iv. 14).

137-139. Aglauros, the daughter of Cecrops, King of Athens, being jealous of Mercury's love for her sister, Hersë, was changed by the God into stone (see Ovid, *Metam.* xiv. 139).

IT is three o'clock in the afternoon, and the poets, (having circled nigh a fourth part of the mountain and reached its northern slope) are facing the westering sun, when the dazzling light of the angel guardian of the circle warns them that they have approached the next ascent (1-33). They are welcomed to a stair far less steep than those they have already surmounted, and hear the blessing of the merciful, together with songs of lofty encouragement, chanted behind them as they mount (34-39). Dante's mind goes back to words in which Guido del Duca, while confessing his own envious disposition on earth, had reproached mankind for fixing their hearts on the things which exclude partnership; and now he questions Virgil as to the meaning of this saying (40-45). Virgil answers first briefly, and then in full

Girone II Quanto tra l' ultimar dell' ora terza
e il principio del dì par della spera
che sempre a guisa di fanciullo scherza,
tanto pareva già in ver la sera 4
essere al sol del suo corso rimaso:
vespero là, e qui mezza notte era.
E i raggi ne ferian per mezzo il naso, 7
perchè per noi girato era sì il monte,
che già dritti andavamo in ver l' occaso,
quand' io senti' a me gravar la fronte 10
allo splendore assai più che di prima,
e stupor m' eran le cose non conte:
ond' io levai le mani in ver la cima 13
delle mie ciglia, e fecimi il solecchio,
che del soperchio visibile lima.

detail, that the more of any material thing one man has, the less of it there is for others; whereas the more peace or knowledge or love one man has, the more there is for all the others. Hence envy disturbs men's hearts only because they are fixed on material instead of spiritual things. If this exposition does not satisfy him, let him await further light from Beatrice, and meanwhile let him make all speed upon his journey (46-81). On this they reach the third terrace—that of the wrathful—whereon Dante in ecstatic vision beholds examples of meekness and patience (82-114). Waking, half-bewildered, from his trance, he is called to himself by Virgil (115-138), and the two walk toward the evening sun, till a dark cloud of smoke rolling towards them, plunges them into the blackness of more than night (139-145).

The envious

As much as between the end of the third hour and the beginning of the day appears of the sphere which ever sports after the fashion of a child,

Afternoon of the second day in Purgatory

so much appeared now to be left of the sun's course towards evening; it was vespers there, and here midnight.

And the rays were smiting on the middle of our noses, for the mount was so far circled by us, that we now were going straight to the west,

when I felt my brow weighed down by the splendour far more than before, and amazement to me were the unknown things;

wherefore I raised my hands towards the top of my eyes, and made me the shade which dulls the excess of light.

Girone II Come quando dall' acqua o dallo specchio 16
salta lo raggio all' opposita parte,
salendo su per lo modo parecchio
a quel che scende, e tanto si diparte 19
dal cader della pietra in egual tratta,
sì come mostra esperienza ed arte:
così mi parve da luce rifratta 22
ivi dinanzi a me esser percosso,
per che a fuggir la mia vista fu ratta.
"Che è quel, dolce padre, a che non posso 25
schermar lo viso tanto che mi vaglia,"
diss' io, "e pare in ver noi esser mosso?"
"Non ti maravigliar, se ancor t' abbaglia 28
la famiglia del cielo," a me rispose;
"messo è, che viene ad invitar ch' uom saglia.
Tosto sarà che a veder queste cose 31
non ti fia grave, ma fiati diletto,
quanto natura a sentir ti dispose."
Poi giunti fummo all' angel benedetto, 34
con lieta voce disse: "Entrate quinci
ad un scaleo vie men che gli altri eretto."
Noi montavam, già partiti da linci, 37
e "*Beati misericordes*" fue
cantato retro, e "Godi tu che vinci."
Salita al irone III Lo mio maestro ed io soli ambo e due 40
suso andavamo, ed io pensava, andando,
prode acquistar nelle parole sue;
e dirizza' mi a lui sì domandando: 43
"Che volle dir lo spirto di Romagna,
e 'divieto' e 'consorto' menzionando?"
Per ch' egli a me: "Di sua maggior magagna 46
conosce il danno; e però non s' ammiri,
se ne riprende perchè men sen piagna.

As when a ray of light leaps from the water or from the mirror to the opposite direction, ascending at an angle similar

The envious

to that at which it descends, and departs as far from the line of the falling stone in an equal space, even as experiment and science shows,

so I seemed to be smitten by reflected light in front of me, wherefore mine eyes were swift to flee.

The Angel of Fraternal Love

"What is that, sweet Father, from which I cannot screen my sight so that it may avail me," said I, "and seems to be moving towards us?"

"Marvel thou not if the heavenly household yet dazes thee," he answered me, "'tis a messenger that cometh to invite us to ascend.

Soon will it be that to behold these things shall not be grievous to thee, but shall be a joy to thee, as great as nature hath fitted thee to feel."

When we had reached the blessed angel, with gladsome voice, he said: "Enter here to a stairway far less steep than the others."

We were mounting, already departed thence, and "*Beati misericordes*" was sung behind, and "Rejoice thou that overcomest."

The second Beatitude

My Master and I, alone we two, were mounting up, and I thought while journeying to gain profit from his words;

Dante raises a doubt

and I directed me to him thus asking: "What meant the spirit from Romagna by mentioning 'exclusion' and 'partnership'?"

Whereupon he to me: "He knoweth the hurt of his greatest defect, and therefore let none marvel if he reprove it, that it be less mourned for.

and is answered by Virgil

Salita al Girone III

Perchè s' appuntan li vostri disiri 49
dove per compagnia parte si scema,
invidia move il mantaco ai sospiri.

Ma se l' amor della spera suprema 52
torcessse in suso il desiderio vostro,
non vi sarebbe al petto quella tema:

chè per quanti si dice più lì nostro, 55
tanto possiede più di ben ciascuno,
e più di caritate arde in quel chiostro."

"Io son d' esser contento più digiuno," 58
diss' io, "che se mi fossi pria taciuto,
e più di dubbio nella mente aduno.

Com' esser puote che un ben distributo 61
i più posseditor faccia più ricchi
di sè, che se da pochi è posseduto?"

Ed egli a me: "Però che tu rificchi 64
la mente pure alle cose terrene,
di vera luce tenebre dispicchi.

Quello infinito ed ineffabil bene 67
che è lassù, così corre ad amore,
come a lucido corpo raggio viene.

Tanto si dà, quanto trova d' ardore, 70
sì che quantunque carità si estende,
cresce sopr' essa l' eterno valore;

e quanta gente più lassù s' intende, 73
più v' è da bene amare, e più vi s' ama,
e come specchio l' uno all' altro rende.

E se la mia ragion non ti disfama, 76
vedrai Beatrice, ed ella pienamente
ti torrà questa e ciascun' altra brama.

Procaccia pur che tosto sieno spente, 79
come son già le due, le cinque piaghe,
che si richiudon per esser dolente."

Virgil's discourse on worldly and material goods

Forasmuch as your desires are centred where the portion is lessened by partnership, envy moves the bellows to your sighs.

But if the love of the highest sphere wrested your desire upwards, that fear would not be at your heart;

for by so many more there are who say 'ours,' so much the more of good doth each possess, and the more of love burneth in that cloister."

"I am more fasting from being satisfied," said I, "than if I had kept silent at first, and more perplexity I amass in my mind.

How can it be that a good when shared, shall make the greater number of possessors richer in it, than if it is possessed by a few?"

And he to me: "Because thou dost again fix thy mind merely on things of earth, thou drawest darkness from true light.

That infinite and ineffable Good, that is on high, speedeth so to love as a ray of light comes to a bright body.

As much of ardour as it finds, so much of itself doth it give, so that how far soever love extends, eternal goodness giveth increase upon it;

and the more people on high who comprehend each other, the more there are to love well, and the more love is there, and like a mirror one giveth back to the other.

And if my discourse stays not thy hunger, thou shalt see Beatrice, and she will free thee wholly from this and every other longing.

Strive only that soon, even as the other two are, the five wounds may be rased out, which are healed by our sorrowing."

Girone III Com' io voleva dicer: "Tu m' appaghe," 82
vidimi giunto in su l' altro girone,
sì che tacer mi fer le luci vaghe.
Ivi mi parve in una visione 85
estatica di subito esser tratto
e vedere in un tempio più persone;
ed una donna in su l' entrar con atto 88
dolce di madre dicer: "Figliuol mio,
perchè hai tu così verso noi fatto?
Ecco, dolenti, lo tuo padre ed io 91
ti cercavamo"; e come qui si tacque,
ciò che pareva prima disparìo.
Indi m' apparve un' altra con quelle acque 94
giù per le gote, che il dolor distilla
quando di gran dispetto in altrui nacque;
e dir: "Se tu se' sire della villa, 97
del cui nome ne' Dei fu tanta lite,
ed onde ogni scienza disfavilla,
vendica te di quelle braccia ardite 100
che abbracciar nostra figlia, o Pisistrato."
E il signor mi parea benigno e mite
risponder lei con viso temperato: 103
"Che farem noi a chi mal ne disira,
se quei, che ci ama, è per noi condannato?"
Poi vidi genti accese in foco d' ira, 106
con pietre un giovinetto ancider, forte
gridando a sè pur: "Martira, martira!"
e lui vedea chinarsi, per la morte 109
che l' aggravava già, in ver la terra,
ma degli occhi facea sempre al ciel porte,
orando all' alto Sire in tanta guerra, 112
che perdonasse a' suoi persecutori,
con quell' aspetto che pietà disserra.

As I was about to say: "Thou dost satisfy me," I saw me arrived on the next circuit, so that my eager eyes made me silent. **The wrathful**

There meseemed to be suddenly caught up in a dream of ecstacy, and to see many persons in a temple, **Examples of gentleness—**

and a woman about to enter, with the tender attitude of a mother, saying: "My son, why hast thou thus dealt with us? **The Virgin Mary**

Behold thy father and I sought thee sorrowing"; and as here she was silent, that which first appeared, disappeared.

Then appeared to me another woman, with those waters adown her cheeks which grief distils when it rises in one by reason of great anger, **Pisistratus**

and saying: "If thou art lord of the city for whose name was so great strife among the gods, and whence all knowledge sparkles,

avenge thee of those daring arms which embraced our daughter, O Pisistratus. And the lord seemed to me kindly and gently

to answer her with placid mien: "What shall we do to him who desires ill to us, if he who loveth us is condemned by us?"

Then saw I people, kindled with the fire of anger, slaying a youth with stones, and ever crying out loudly to each other: "Kill, kill!" **Saint Stephen**

and him saw I sinking towards the ground, because of death, which already was weighing him down, but of his eyes ever made he gates unto heaven,

praying to the high Lord in such torture, with that look which unlocks pity, that he would forgive his persecutors.

Girone III Quando l' anima mia tornò di fuori 115
alle cose, che son fuor di lei vere,
io riconobbi i miei non falsi errori.

Lo duca mio, che mi potea vedere 118
far sì com' uom che dal sonno si slega,
disse: "Che hai, che non ti puoi tenere,

ma se' venuto più che mezza lega, 121
velando gli occhi e con le gambe avvolte,
a guisa di cui vino o sonno piega?"

"O dolce padre mio, se tu m' ascolte, 124
io ti dirò," diss' io, "ciò che mi apparve
quando le gambe mi furon sì tolte."

Ed ei: "Se tu avessi cento larve 127
sopra la faccia, non mi sarien chiuse
le tue cogitazion, quantunque parve.

Ciò che vedesti fu, perchè non scuse 130
d' aprir lo core all' acque della pace
che dall' eterno fonte son diffuse.

Non domandai, 'Che hai,' per quel che face 133
chi guarda pur con l' occhio che non vede,
quando disanimato il corpo giace;

ma domandai per darti forza al piede: 136
così frugar conviensi i pigri, lenti
ad usar lor vigilia quando riede."

Noi andavam per lo vespero, attenti 139
oltre, quanto potean gli occhi allungarsi,
contra i raggi serotini e lucenti;

ed ecco a poco a poco un fummo farsi 142
verso di noi, come la notte oscuro,
nè da quello era loco da cansarsi.

Questo ne tolse gli occhi e l'aer puro. 145

1-6. The Zodiac, which is improperly described as a sphere (instead of a zone or great circle on the

The wrathful

Virgil and Dante

When my soul returned outwardly to the things which are true outside it, I recognised my not false errors.

My Leader, who could see me acting like a man who frees himself from sleep, said: "What aileth thee that thou canst not control thyself,

but art come more than half a league, veiling thine eyes, and with staggering legs, after the manner of him whom wine or sleep overcomes?"

"O sweet Father mine, if thou listen to me, I will tell thee," said I, "what appeared to me when my legs were thus taken from me."

And he: "If thou hadst a hundred masks upon thy face, thy thoughts, however slight, would not be hidden from me.

What thou sawest was in order that thou have no excuse from opening thy heart to the waters of peace, which are poured from the eternal fount.

I asked not: 'What aileth thee,' for that reason which he asks who looks but with the eye that seeth not when senseless the body lies,

but I asked to give strength to thy feet; so must the slothful be goaded who are slow to use their waking hour when it returns."

We were journeying on through the evening, straining our eyes forward, as far as we could, against the evening and shining rays;

and lo, little by little, a smoke, dark as night, rolling towards us, nor any room was there to escape from it. This reft us of sight and the pure air.

sphere), is compared to a skipping child, because in the course of the day its extremities on the horizon

play up and down, and the semi-circle above the horizon is now all north of the equator, now all south, and now crossing it from north to south, or from south to north. At the equinox a quarter of it crosses the eastern horizon between sunrise and nine o'clock. Dante tells us, therefore, that, at the moment of which he is speaking, a quarter of it had to cross the western horizon before sunset, *i.e.* it was three o'clock in the afternoon (here, in Italy, it was midnight, for Roman time is nine hours later than Purgatory time, and there it was Vespers, or 3 P.M.; see above, Canto iii. 25-27, *note* and diagrams on pp. 34 and 35).

7-9. The representations of the Mount of Purgatory given in the editions of the *Commedia* usually depict the poets as having circled the whole mountain in the course of their journey. But this is erroneous. They circle only the northern or sunny side, from east to west. Here, towards the close of the day, they are travelling almost due west, and are almost at the northern point of the mountain.

38, 39. "Blessed are the merciful, for they shall obtain mercy" (*Matt.* v. 7).—The words *Godi tu che*

vinci are variously referred to *Matt.* v. 12; *Rom.* xii. 21; or *Rev.* ii. 7.

44, 45. See the preceding canto, *vv.* 86, 87.

85-93. Mary's words to the child Jesus, after he had "tarried behind in Jerusalem, and Joseph and his mother knew not of it." See *Luke* ii. 43-50.

94-105. *Pisistratus Atheniensium tyrannus* [*ca.* 605-527 B.C.], *cum adolescens quidam, amore filiæ ejus virginis accensus, in publico obviam sibi factam osculatus esset, hortante uxore, ut ab eo capitale supplicium sumeret, respondit: "Si eos, qui nos amant, interficimus, quid his faciemus, quibus odio sumus?"* (Valerius Maximus, *Fact. et dict. mem.* vi. 1.) Verse 98 alludes to the strife between Minerva and Neptune, as to which of them should name the city of Athens (see Ovid, *Metam.* vi. 70 *sqq.*).

106-114. The stoning of Stephen (*Acts* vii. 54-60).

117. Dante recognised that the scenes which had passed before him were merely visions (*errori*), though visions of events that had actually occurred in times gone by (therefore, *non falsi*).

CLOSING his eyes against the gross and bitter fog, led by Virgil like a blind man, Dante hears the harmonious and tender chant of the "Lamb of God" arise from the lips of the once wrathful spirits (1-24). One of them, who has heard Dante's conversation with Virgil, questions him and turns back with him to hear his wondrous tale. The spirits in other circles have recognised the special grace shown to Dante in his anticipated vision of unseen things; and to this grace Dante himself now appeals to win from his new companion an account of himself, and directions as to the journey; for meeting these souls circling from west to east raises a doubt in his mind whether he and Virgil have been right in still following the sun (25-45). The spirit reveals himself as Marco Lombardo, refers, as other spirits had done, to the degeneracy of the times, reassures Dante as to the course he is taking and implores his prayers (46-51). Dante, while giving him the required pledge, catches at this renewed insistance on the evil times, and asks whether it is due to unfavourable conjunctions in the heavens or to inherent degeneracy of earth (52-63). Marco heaves a deep sigh at the blindness implied in such a question; as if man were handed over helplessly to planetary

Girone III Buio d' inferno e di notte privata
d' ogni pianeta sotto pover cielo,
quant' esser può di nuvol tenebrata,
non fece al viso mio sì grosso velo, 4
come quel fummo ch' ivi ci coperse,
nè a sentir di così aspro pelo;
chè l' occhio stare aperto non sofferse: 7
onde la scorta mia saputa e fida
mi s' accostò, e l' omero m' offerse.

influences! As if he had no free will and no direct dependence upon God, which may make him superior to all material influences! (64-81). The causes of degeneracy must be sought on earth and will be found in the absence of any true governor who perceives at least the turrets of the true city, and so can lead the guileless and impressionable souls of men on the right path. And this evil springs not from corruptness of human nature in general, but from the worldliness and ambition of the clergy who have grafted the sword upon the crook, so that the two lights of the world that once shone in Rome have quenched each other; and the temporal and spiritual powers, confounded together, have ceased to guide and check each other. Hence the world is so degenerate that only three good old men remain as a rebuke to the living generation (82-129). Dante accepts the sad wisdom of Marco's discourse, only requesting a word of personal explanation as to one of the three still surviving types of antique virtue; and thereon he begins to see the light struggle through the enveloping darkness, and is told that the angel guardian of the next stair is at hand (130-145).

The wrathful
Their punishment

Gloom of Hell and of a night bereft of every planet under a meagre sky, darkened by cloud as much as it can be,

made not to my sight so thick a veil, nor of a pile so harsh to the feel, as that smoke which there covered us;

for it suffered not the eye to stay open: wherefore my wise and trusty Escort closed up to me, and offered me his shoulder.

Girone III Sì come cieco va dietro a sua guida 10
per non smarrirsi, e per non dar di cozzo
in cosa che il molesti o forse ancida:
m' andava io per l' aere amaro e sozzo, 13
ascoltando il mio duca che diceva
pur: Guarda che da me tu non sie mozzo."
Io sentia voci, e ciascuna pareva 16
pregar, per pace e per misericordia,
l' Agnel di Dio, che le peccata leva.
Pure "*Agnus Dei*" eran le loro esordia; 19
una parola in tutti era ed un modo,
sì che parea tra esse ogni concordia.
"Quei sono spirti, maestro, ch' i' odo?" 22
diss' io. Ed egli a me: "Tu vero apprendi,
e d' iracondia van solvendo il nodo."
"Or tu chi se', che il nostro fummo fendi, 25
e di noi parli pur come se tue
partissi ancor lo tempo per calendi?"
Così per una voce detto fue; 28
onde il maestro mio disse: "Rispondi,
e domanda se quinci si va sue."
Ed io: "O creatura, che ti mondi, 31
per tornar bella a colui che ti fece,
maraviglia udirai se mi secondi."
"Io ti seguiterò quanto mi lece," 34
rispose; "e se veder fummo non lascia,
l' udir ci terrà giunti in quella vece."
Allora incominciai: "Con quella fascia 37
che la morte dissolve men vo suso,
e venni qui per la infernale ambascia;
e, se Dio m' ha in sua grazia richiuso 40
tanto, che vuol ch' io veggia la sua corte
per modo tutto fuor del modern' uso,

Even as a blind man goeth behind his guide in order not to stray, and not to butt against aught that may do him hurt, or perchance kill him, **The wrathful**

so went I through the bitter and foul air, listening to my Leader who was saying ever: "Look that thou be not cut off from me."

I heard voices, and each one seemed to pray for peace and for mercy, to the Lamb of God that taketh away sins. **They chant the Agnus Dei**

Only "*Agnus Dei*" were their beginnings; one word was with them all, and one measure; so that full concord seemed to be among them.

"Are those spirits, Master, that I hear?" said I. And he to me: "Thou apprehendest truly, and they are untying the knot of anger."

"Now who art thou that cleavest our smoke, and speakest of us even as if thou didst still measure time by calends?" **Marco Lombardo**

Thus by a voice was said; wherefore my Master said: "Answer thou and ask if by this way we go upward."

And I: "O creature that art cleansing thee to return fair unto him who made thee, a marvel shalt thou hear if thou follow me."

"I will follow thee so far as is permitted me," it answered, "and if the smoke lets us not see, hearing shall keep us in touch in its stead."

Then began I: "With those swathings which death dissolves I am journeying upward and here did come through the anguish of Hell;

and if God hath received me so far into his grace that he wills that I may behold his court in a manner quite outside modern use,

Girone III non mi celar chi fosti anzi la morte, 43
ma dilmi, e dimmi s' io vo bene al varco ;
e tue parole fien le nostre scorte."

" Lombardo fui, e fui chiamato Marco ; 46
del mondo seppi, e quel valore amai
al quale ha or ciascun disteso l' arco ;

per montar su dirittamente vai." 49
Così rispose ; e soggiunse : " Io ti prego
che per me preghi, quando su sarai."

Ed io a lui : " Per fede mi ti lego 52
di far ciò che mi chiedi ; ma io scoppio
dentro a un dubbio, s' io non me ne spiego.

Prima era scempio, ed ora è fatto doppio 55
nella sentenza tua, che mi fa certo,
qui ed altrove, quello ov' io l' accoppio.

Lo mondo è ben così tutto diserto 58
d' ogni virtute, come tu mi suone,
e di malizia gravido e coperto ;

ma prego che m' additi la cagione, 61
sì ch' io la veggia, e ch' io la mostri altrui :
chè nel cielo uno, ed un quaggiù la pone."

Alto sospir, che duolo strinse in " hui ! " 64
mise fuor prima, e poi cominciò : " Frate,
lo mondo è cieco, e tu vien ben da lui.

Voi che vivete ogni cagion recate 67
pur suso al cielo, sì come se tutto
movesse seco di necessitate.

Se così fosse, in voi fora distrutto 70
libero arbitrio, e non fora giustizia
per ben, letizia, e per male, aver lutto.

Lo cielo i vostri movimenti inizia ; 73
non dico tutti, ma, posto ch' io il dica,
lume v' è dato a bene ed a malizia,

hide not from me who thou wast before death, but tell it me, and tell me if I am going aright for the pass; and thy words shall be our escort."

The wrathful Marco

"A Lombard was I and was called Mark; I had knowledge of the world, and loved that worth at which now every one hath unbent his bow;
for mounting up thou goest aright." Thus answered he, and added: "I pray thee that thou pray for me, when thou art above."

And I to him: "By my faith I bind me to thee to do that which thou askest of me, but I am bursting within at a doubt, if I free me not from it.

Dante enquires the cause of vice

First 'twas simple, and now is made double by thy discourse, which makes certain to me, both here and elsewhere, that whereto I couple it.
The world is indeed so wholly desert of every virtue, even as thy words sound to me, and heavy and covered with sin;
but I pray that thou point the cause out to me, so that I may see it, and that I may show it to others; for one places it in the heavens and another here below."

A deep sigh, which grief compressed to "Alas!" he first gave forth, and then began: "Brother, the world is blind, and verily thou comest from it.

Marco's reply

Ye who are living refer every cause up to the heavens alone, even as if they swept all with them of necessity.

Stellar influence

Were it thus, Freewill in you would be destroyed, and it were not just to have joy for good and mourning for evil.

and Freewill

The heavens set your impulses in motion; I say not all, but suppose I said it, a light is given you to know good and evil,

Girone III e libero voler, che, se fatica 76
nelle prime battaglie col ciel dura,
poi vince tutto, se ben si nutrica.

A maggior forza ed a miglior natura 79
liberi soggiacete, e quella cria
la mente in voi, che il ciel non ha in sua cura.

Però, se il mondo presente disvia, 82
in voi è la cagione, in voi si cheggia,
ed io te ne sarò or vera spia.

Esce di mano a lui, che la vagheggia 85
prima che sia, a guisa di fanciulla
che piangendo e ridendo pargoleggia,

l' anima semplicetta, che sa nulla, 88
salvo che, mossa da lieto fattore,
volentier torna a ciò che la trastulla.

Di picciol bene in pria sente sapore; 91
quivi s' inganna, e retro ad esso corre,
se guida o fren non torce suo amore.

Onde convenne legge per fren porre; 94
convenne rege aver, che discernesse
della vera cittade almen la torre.

Le leggi son, ma chi pon mano ad esse? 97
Nullo: però che il pastor che precede
ruminar può, ma non ha l' unghie fesse.

Per che la gente, che sua guida vede 100
pure a quel ben ferire ond' ell' è ghiotta,
di quel si pasce, e più oltre non chiede.

Ben puoi veder che la mala condotta 103
è la cagion che il mondo ha fatto reo,
e non natura che in voi sia corrotta.

Soleva Roma, che il buon mondo feo, 106
due soli aver, che l' una e l' altra strada
facean vedere, e del mondo e di Deo.

and Freewill, which, if it endure the strain in its first battlings with the heavens, at length gains the whole victory, if it be well nurtured.

The wrathful Marco continues his discourse

Ye lie subject, in your freedom, to a greater power and to a better nature; and that creates in you mind which the heavens have not in their charge.

Therefore, if the world to-day goeth astray, in you is the cause, in you be it sought, and I now will be a true scout to thee therein.

From his hands who fondly loves her ere she is in being, there issues, after the fashion of a little child that sports, now weeping, now laughing,

the simple, tender soul, who knoweth naught save that, sprung from a joyous maker, willingly she turneth to that which delights her.

First she tastes the savour of a trifling good; there she is beguiled and runneth after it, if guide or curb turn not her love aside.

Spiritual and temporal power

Wherefore 'twas needful to put law as a curb, needful to have a ruler who might discern at least the tower of the true city.

Laws there are, but who putteth his hand to them? None; because the shepherd that leads may chew the cud, but hath not the hoofs divided.

Wherefore the people, that see their guide aiming only at that good whereof he is greedy, feed on that and ask no further.

Clearly canst thou see that evil leadership is the cause which hath made the world sinful, and not nature that may be corrupted within you.

Rome, that made the good world, was wont to have two suns, which made plain to sight the one road and the other; that of the world, and that of God.

Girone III L' un l' altro ha spento, ed è giunta la spada 109
col pastorale; e l' un con l' altro insieme
per viva forza mal convien che vada:
però che, giunti, l' un l' altro non teme. 112
Se non mi credi, pon mente alla spiga,
ch' ogni erba si conosce per lo seme.
In sul paese ch' Adige e Po riga 115
solea valore e cortesia trovarsi,
prima che Federico avesse briga;
or può sicuramente indi passarsi 118
per qualunque lasciasse per vergogna
di ragionar coi buoni o d' appressarsi.
Ben v' en tre vecchi ancora, in cui rampogna 121
l' antica età la nuova, e par lor tardo
che Dio a miglior vita li ripogna:
Corrado da Palazzo e il buon Gherardo 124
e Guido da Castel, che me' si noma
francescamente il semplice Lombardo.
Di' oggimai che la Chiesa di Roma, 127
per confondere in sè due reggimenti,
cade nel fango, e sè brutta e la soma."
"O Marco mio," diss' io, "bene argomenti; 130
ed or discerno, perchè da retaggio
li figli di Levì furono esenti;
ma qual Gherardo è quel che tu, per saggio, 133
di' ch' è rimaso della gente spenta,
in rimproverio del secol selvaggio?"
"O tuo parlar m' inganna o e' mi tenta," 136
rispose a me; "chè, parlandomi tosco,
par che del buon Gherardo nulla senta.
Per altro soprannome io nol conosco, 139
s' io nol togliessi da sua figlia Gaia.
Dio sia con voi, chè più non vegno vosco.

One hath quenched the other; and the sword is joined to the crook; and the one together with the other must perforce go ill;

The wrathful

because, being joined, one feareth not the other. If thou believest me not, look well at the ear, for every plant is known by the seed.

Over the land which the Adige and the Po water, worth and courtesy were wont to be found, ere Frederick met opposition;

Marco attributes the corruption of Lombardy

now, safely may it be traversed by whomsoever had, through shame, ceased to hold converse with good men, or to draw near them.

Truly three elders yet are there in whom the olden times rebuke the new, and it seems to them long ere God removes them to the better life:

Corrado da Palazzo, and the good Gerard, and Guido da Castel, who is better named in French fashion the guileless Lombard.

Say henceforth, that the Church of Rome, by confounding two powers in herself, falls into the mire, and fouls herself and her burden."

to Rome's usurpation of the temporal power

"O my Mark," said I, "well thou reasonest, and now I perceive why Levi's sons were exempt from inheriting;

but what Gerard is that, who thou sayest is left behind for ensample of the extinct people, in reproof of the barbarous age?"

Gerard and Gaia

"Either thy speech beguiles me, or it tempts me," he answered me, "for thou, speaking to me in Tuscan, seemest to know naught of the good Gerard.

By other surname I know him not, except I take it from his daughter Gaia. God be with you, for no further I come with you.

Girone III Vedi l' albòr, che per lo fummo raia, 142
già biancheggiare, e me convien partirmi,
l' angelo è ivi, prima ch' io gli appaia."
Così tornò, e più non volle udirmi. 145

17-19. See *John* i. 29; though the reference here is rather to the prayer in the Mass—*Agnus Dei qui tollis peccata mundi, miserere nobis, dona nobis pacem.*

25 *sqq.* The speaker is Marco Lombardo, of Venice, a learned and honourable courtier, noted for his liberality, who flourished in the latter half of the 13th century.

27. As though thou wert still alive. In the eternal regions human measurements of time do not apply.

37. *Con quella fascia, i.e.* with my body.

42. *tutto fuor del modern' uso.* See *Inf.* ii. 13-30.

80. The free will by its nature seeks good (*Par.* xxxiii. 103, &c.), and since God is the supreme good, the free agent is subject to him in the sense that the whole course of his action is determined by him as its goal. But this determination of the will to good is the fulfilment, not the restrictions of liberty. The idea is familiar to us from the words of the Prayer Book: . . . "whose service is perfect freedom."

97. See above, Canto vi. 88-90, *note.*

98, 99. "Nevertheless these shall ye not eat of them that chew the cud, or of them that divide the hoof: as the camel, because he cheweth the cud, but divideth not the hoof; he is unclean unto you" (*Lev.* xi. 4). According to Thomas Aquinas the "chewing of the cud" signifies meditation and understanding of the Scriptures; while the "cloven hoof" stands for the power to discern and distinguish between certain sacred things—here used apparently of the spiritual and temporal power (which are, of course, not mentioned by Aquinas).

See the light, that beams through the smoke, now waxing bright; the angel is there, and it behoves me to depart ere I am seen of him." So turned he back and no more would hear me.

The wrathful

115-117. Lombardy, or, in the wider sense, Upper Italy—a veritable hot-bed of dissension, by reason of the struggle between the Emperor Frederick II. and the Pope.

124-126, 133-140. Currado da Palazzo, a Guelf of Brescia, Vicar for Charles of Anjou at Florence (1276), Podestà of Siena (1279) and of Piacenza (1288).

Gherardo da Cammino, Captain-General of Treviso from 1283 till his death in 1306 (when he was succeeded by his son Riccardo; see *Par.* ix. 50 *sqq.*). The commentators differ as to whether his daughter Gaia (*v.* 140), who died in 1311, was renowned for her virtue or notorious for her loose morals; probably the latter is the correct interpretation. Dante once again takes Gherardo as a type of nobility in the *Conv.* iv. 14: 114-123.

Guido da Castel was a gentleman of Treviso, famed for his bounty and hospitality. Some think that *v.* 126 refers to the fact that the French called all Italians *Lombart*; but Guido *was* a Lombard, so that there would be no point in this unless we lay the stress on the *semplice*, and assume that he was known to them as "the *simple* Italian." Mr Toynbee's theory, that *semplice Lombardo* = "honest usurer," is ingenious; the French often used the appellation *Lombart* for "usurer," and so this nickname might have been playfully given to Guido, with reference to his generosity. Guido is alluded to in the *Conv.* iv. 16: 67-74, by way of contrast with the Asdente of *Inf.* xx. 118.

131, 132. So that they might confine themselves to spiritual affairs. See *Num.* xviii. 20, *Deut.* xviii. 2, *Josh.* xiii. 14; and *cf. De Mon.* iii. 13, 64-76.

AS the mists cleave on a mountain side and reveal the prospect, so the cloud that swathed the wrathful opened, and the poets looked on the setting sun, as the shadow of night was already creeping up the slope (1-12). Visions of the wrathful, corresponding to the visions of the placable and peaceful already seen, come upon Dante (13-39); from which he is awakened by the shining light and the glad summons of the angel of the stair, to whose spontaneous invitation the poets gladly respond (40-63). On the first step Dante feels again the stroke of the angel's wing and hears the blessing of the peace-makers. But already, when they reach the summit of the stair, the shadow has passed beyond them, the rays of the sun fall only on the higher reaches of the mount, and in accordance with the law of the place they can rise no higher while night reigns (64-78). After listening in vain for any sound in the new circle, Dante questions his guide as to the nature of the offence purged there. Virgil answers that it is sloth, and takes occasion to expound the general system of Purgatory. Not only the Creator, but every creature also, is moved by love. Natural love, as that of heavy bodies for the centre, of fire for the circumference, or of plants for their natural habitat, is unerring; but rational love may err by being mis-

Girone III Ricorditi, lettor, se mai nell' alpe
ti colse nebbia, per la qual vedessi
non altrimenti che per pelle talpe,
come, quando i vapori umidi e spessi 4
a diradar cominciansi, la spera
del sol debilemente entra per essi:
e fia la tua imagine leggiera 7
in giugnere a veder, com' io rividi
lo sole in pria, che già nel corcare era.

directed; or by being disproportionate, by defect or excess. Love directed to primal and essential good, or to secondary good in due measure, cannot lead to sin; but perverse and disproportioned love is the seed of all sin, just as much as rightly directed and measured love is the seed of all virtue. A human being who has not become a monster cannot love (that is, cannot be drawn towards and take delight in) evil to himself or evil to the God on whom his very being depends. All perverse rejoicing, then, must be rejoicing in the ill of our neighbour, and this may be caused by pride, envy, or anger, which are purged on the three circles already passed (79-126). Apart from these evil gratifications, everyone has at least some confused apprehension of a supreme good wherein the soul can rest, and everyone therefore seeks to gain it. But this supreme love, which is no other than the love of God, may err by defect, either speculative or practical; and the slothful who have thus erred recover their lost tone in the circle the pilgrims have now reached (127-132). The innocent or needful enjoyment of which the bodily frame is the seat, cannot confer true bliss and may be pursued with disproportionate keenness, or in neglect of the divinely imposed restraints. Such sins are purged in the three uppermost circles. (133-139).

The wrathful

Reader, if ever in the mountains a mist hath caught thee, through which thou sawest not otherwise than moles do through the skin, remember

The poets issue forth from the mist

how, when the damp and dense vapours begin to melt away, the sphere of the sun enters feebly through them:

and thy fancy will lightly come to see how first I beheld the sun again, that now was at the setting.

Girone III Sì, pareggiando i miei co' passi fidi 10
del mio maestro, uscii fuor di tal nube,
ai raggi, morti già nei bassi lidi.

O immaginativa, che ne rube 13
tal volta sì di fuor, ch' uom non s' accorge,
perchè d' intorno suonin mille tube,

chi move te, se il senso non ti porge? 16
Moveti lume, che nel ciel s' informa
per sè, o per voler che giù lo scorge.

Dell' empiezza di lei, che mutò forma 19
nell' uccel che a cantar più si diletta,
nell' imagine mia apparve l' orma;

e qui fu la mia mente sì ristretta 22
dentro da sè, che di fuor non venia
cosa che fosse allor da lei recetta.

Poi piovve dentro all' alta fantasia 25
un crocifisso, dispettoso e fiero
nella sua vista, e cotal si moria.

Intorno ad esso era il grande Assuero, 28
Ester sua sposa e il giusto Mardocheo,
che fu al dire ed al far così intero.

E come questa imagine rompeo 31
sè per sè stessa, a guisa d' una bulla
cui manca l' acqua sotto qual si feo,

surse in mia visione una fanciulla, 34
piangendo forte, e diceva: "O regina,
perchè per ira hai voluto esser nulla?

Ancisa t' hai per non perder Lavina; 37
or m' hai perduta; io son essa che lutto,
madre, alla tua pria ch' all' altrui ruina."

Come si frange il sonno, ove di butto 40
nuova luce percote il viso chiuso,
che fratto guizza pria che moia tutto:

So, measuring mine with the trusty steps of my Master, I issued forth from such a cloud, to the rays already dead on the low shores. **The wrathful**

O fantasy, that at times dost so snatch us out of ourselves that we are conscious of naught, even though a thousand trumpets sound about us, **Examples of wrath—**

who moves thee, if the senses set naught before thee? A light moves thee which takes its form in heaven, of itself, or by a will that sendeth it down.

The traces of her impiety, who changed her form into the bird that most delights to sing, appeared in my fancy; **Procne**

and here my mind was so restrained within itself, that from outside came naught which was then received by it.

Then fell within my lofty fantasy one crucified, scornful and fierce in mien, and even so was he dying. **Haman**

Round about him were the great Ahasuerus, Esther his wife, and the just Mordecai, who in speech and deed was so sincere.

And as this fancy broke of itself, after the fashion of a bubble to which the water fails wherein it was made,

there arose in my vision a maiden weeping sorely, and she was saying: "O Queen, wherefore through wrath hast thou willed to be naught? **Amata**

Thou hast slain thee not to lose Lavinia; now me hast thou lost; I am she that mourn, mother, for thy ruin rather than for another's."

As sleep is broken when on a sudden new light strikes on the closed eyes, and being broken, quivers ere it wholly dies away;

Girone III così l' imaginar mio cadde giuso, 43
tosto ch' un lume il volto mi percosse,
maggiore assai che quello ch' è in nostr' uso.

Io mi volgea per vedere ov' io fosse, 46
quand' una voce disse: "Qui si monta,"
che da ogni altro intento mi rimosse;

e fece la mia voglia tanto pronta 49
di riguardar chi era che parlava,
che mai non posa, se non si raffronta.

Ma come al sol, che nostra vista grava, 52
e per soperchio sua figura vela,
così la mia virtù quivi mancava.

"Questi è divino spirito, che ne la 55
via d' andar su ne drizza senza prego,
e col suo lume sè medesmo cela.

Sì fa con noi, come l' uom si fa sego: 58
chè quale aspetta prego, e l' uopo vede,
malignamente già si mette al nego.

Ora accordiamo a tanto invito il piede: 61
procacciam di salir pria che s' abbui,
chè poi non si poria, se il dì non riede."

Salita al Girone IV Così disse il mio duca, ed io con lui 64
volgemmo i nostri passi ad una scala;
e tosto ch' io al primo grado fui,

senti' mi presso quasi un mover d'ala, 67
e ventarmi nel viso, e dir: "*Beati pacifici*, che son senza ira mala."

Già eran sopra noi tanto levati 70
gli ultimi raggi che la notte segue,
che le stelle apparivan da più lati.

"O virtù mia, perchè sì ti dilegue?" 73
fra me stesso dicea, chè mi sentiva
la possa delle gambe posta in tregue

so my imagination fell down soon as a light smote on my face, greater far than that which is in our use. The Angel of Meekness

I turned me to see where I was, when a voice which removed me from every other intent, said: "Here one ascends";

and it gave my desire to behold who it was that spake, such eagerness as never rests until it sees face to face.

But, as at the sun which oppresses our sight, and veils his form by excess, so my virtue there was failing me.

"This is a divine spirit, that directs us to the way of ascent without our prayer, and conceals itself with its own light.

It doeth unto us as a man doth unto himself; for he who awaits the prayer and sees the need, already sets him unkindly towards denial.

Now accord we our feet to such an invitation; strive we to ascend ere the night cometh, for then we could not until the day return."

Thus spake my Leader, and I with him did turn our footsteps to a stairway; and soon as I was at the first step,

near me I felt as 'twere the stroke of a wing, and my face fanned, and heard one say: "*Beati pacifici* who are without evil wrath." The third Beatitude

Now were the last rays whereafter night followeth so far risen above us that the stars were appearing on many sides. Second night in Purgatory

"O my virtue, wherefore dost thou pass away from me thus?" I said within me, for I felt the power of my legs put in truce.

Girone IV Noi eravam dove più non saliva 76
la scala su, ed eravamo affissi,
pur come nave ch' alla piaggia arriva;
ed io attesi un poco s' io udissi 79
alcuna cosa nel nuovo girone;
poi mi volsi al maestro mio e dissi:
"Dolce mio padre, di', quale offensione 82
si purga qui nel giro, dove semo?
Se i piè si stanno, non stea tuo sermone."
Ed egli a me: "L' amor del bene, scemo 85
di suo dover, quiritta si ristora,
qui si ribatte il mal tardato remo.
Ma perchè più aperto intendi ancora, 88
volgi la mente a me, e prenderai
alcun buon frutto di nostra dimora."
"Nè creator nè creatura mai," 91
cominciò ei, "figliuol, fu senza amore,
o naturale o d' animo; e tu il sai.
Lo natural è sempre senza errore, 94
ma l' altro puote errar per malo obbietto,
o per poco o per troppo di vigore.
Mentre ch' egli è ne' primi ben diretto, 97
e ne' secondi sè stesso misura,
esser non può cagion di mal diletto;
ma, quando al mal si torce, o con più cura 100
o con men che non dee corre nel bene,
contra il fattore adopra sua fattura.
Quinci comprender puoi ch' esser conviene 103
amor sementa in voi d' ogni virtute,
e d' ogni operazion che merta pene.
Or, perchè mai non può dalla salute 106
amor del suo suggetto torcer viso,
dall' odio proprio son le cose tute;

We stood where the stairway ascended no higher, and were fixed even as a ship which arrives on the shore: **The slothful**

and I gave heed awhile if I might hear aught in the new circle; then did turn me to my Master and said:

"Sweet my Father, tell, what offence is purged here in the circle where we are? If our feet are stayed, stay not thy discourse."

And he to me: "The love of good scant of its duty, just here restores itself; here is plied again the ill-slackened oar.

But that thou mayest understand yet more plainly, turn thy mind to me, and thou shalt take some good fruit from our tarrying."

He began: "Nor Creator, nor creature, my son, was ever without love, either natural or rational; and this thou knowest. **Virgil discourses of Love**

The natural is always without error; but the other may err through an evil object, or through too little or too much vigour.

While it is directed to the primal goods, and in the secondary, moderates itself, it cannot be the cause of sinful delight;

but when it is turned awry to evil, or speeds towards the good with more or less care than it ought, against the Creator his creature works.

Hence thou mayst understand that love must be the seed of every virtue in you, and of every deed that deserves punishment.

Now inasmuch as love can never turn its face from the weal of its subject, all things are safe from self-hatred;

Girone IV e perchè intender non si può diviso, 109
e per sè stante, alcuno esser dal primo,
da quello odiare ogni affetto è deciso.
Resta, se dividendo bene estimo, 112
che il mal che s' ama è del prossimo, ed esso
amor nasce in tre modi in vostro limo.
È chi per esser suo vicin soppresso 115
spera eccellenza, e sol per questo brama
ch' e' sia di sua grandezza in basso messo;
è chi podere, grazia, onore e fama 118
teme di perder perch' altri sormonti,
onde s' attrista sì che il contrario ama;
ed è chi per ingiuria par ch' adonti 121
sì che si fa della vendetta ghiotto,
e tal convien che il male altrui impronti.
Questo triforme amor quaggiù di sotto 124
si piange; or vo' che tu dell' altro intende,
che corre al ben con ordine corrotto.
Ciascun confusamente un bene apprende, 127
nel qual si queti l' animo, e disira:
per che di giugner lui ciascun contende.
Se lento amore in lui veder vi tira, 130
o a lui acquistar, questa cornice,
dopo giusto penter, ve ne martira.
Altro ben è che non fa l' uom felice; 133
non è felicità, non è la buona
essenza, d' ogni ben frutto e radice.
L' amor, ch' ad esso troppo s' abbandona, 136
di sopra noi si piange per tre cerchi;
ma come tripartito si ragiona,
tacciolo, acciocchè tu per te ne cerchi." 139

1-72. See diagram on page 103.

18. Through the influence of the stars, or by Divine will.

and because no being can be conceived as existing alone in isolation from the Prime Being, every affection is cut off from hate of him. **The slothful**

It follows, if I judge well in my division, that the evil we love is our neighbour's, and this love arises in three ways in your clay. **Perverted Love—**

There is he who through his neighbour's abasement hopes to excel, and solely for this desires that he be cast down from his greatness; **Pride**

there is he who fears to lose power, favour, honour and fame because another is exalted, wherefore he groweth sad so that he loves the contrary; **Envy**

and there is he who seems to be so shamed through being wronged, that he becomes greedy of vengeance, and such must needs seek another's hurt. **and Wrath**

This threefold love down below is mourned for: now I desire that thou understand of the other, which hastes toward good in faulty degree.

Each one apprehends vaguely a good wherein the mind may find rest, and desires it; wherefore each one strives to attain thereto.

If lukewarm love draw you towards the vision of it or the gaining of it, this cornice, after due penitence, torments you for it. **Defective Love—Sloth**

Another good there is, which maketh not men happy; 'tis not happiness, 'tis not the good essence, the fruit and root of all good. **Excessive Love—**

The love that abandons itself too much to this, is mourned for above us in three circles: but how it is distinguished in three divisions, I do not say, in order that thou search for it of thyself." **Avarice, Gluttony and Lust**

19-21. Procne's husband, Tereus, dishonoured her sister Philomela, and cut out her tongue, so as to

ensure her silence. The injured girl, however, imparted to her sister the knowledge of what had happened by means of a piece of tapestry; whereupon Procne, in a frenzy, slew her son Itys, and made Tereus unwittingly partake of his flesh at table. On discovering the truth he pursued the sisters with an axe, bent on slaying them; but at their prayer all three were changed into birds. According to Ovid (*Met.* vi. 412-676), whom Dante follows, Procne became a nightingale, and Philomela a swallow (see above, Canto ix. 14, 15).

25-30. See *Esther* iii.-vii. Ahasuerus, King of the Persians, advanced Haman to high honours, till the latter was accused by Esther of having designs on the life of Mordecai. "So they hanged Haman on the gallows that he had prepared for Mordecai. Then was the king's wrath pacified" (*l.c.*, vii. 10).

34-39. Lavinia, daughter of Latinus and Amata, was first betrothed to Turnus, and then promised to Æneas; whereupon hostilities broke out between the two heroes. In the course of these, Amata (who

was opposed to the marriage with Æneas), thinking that Turnus was killed (though, in point of fact, he was not yet slain) hanged herself in a frenzy of despair (*Æn.* xii. 595 *sqq.*).

62, 63. See above, Canto vii. 44, 53-60.

68, 69. "Blessed are the peace-makers: for they shall be called the children of God" (*Matt.* v. 9.).

91-139. A careful study of the *Argument*, and of the second paragraph in the "Note on Dante's Purgatory" at the close of this volume, will make this important passage clear. See, too, Gardner, pp. 107 and 110.

amore d'animo (*vv.* 92, 93) = conscious desire, as distinguished from the unconscious trend of inanimate beings [both of which impulses are regarded as "love"]; with these lines *cf.* *Conv.* iii. 3, and *Par.* i., especially *vv.* 118-120.—*ne' primi ben* (*v.* 97), towards God and virtue; *ne' secondi* (*v.* 98), towards worldly goods.

VIRGIL'S discourse has suggested to Dante's mind the question as to the nature of love which the group of poets to which he belonged were incessantly discussing. Would Virgil resent as irrelevant or flippant a question on this subject? Or might he (Dante) take this unique opportunity of learning the true answer? (1-6). Virgil encourages his question, and then proceeds to answer it. Love implies a potential attraction to the loved object. When first it is presented to the mind, the mind sways towards it, and then the experience of delight in communion with it confirms the original attraction; and the desire thus waked can only be stilled by fruition. Thus, while the capacity for love, that is to say, sensitiveness in general, is the sign of a higher organism, and therefore good, it is a profound misconception to regard every act of love as itself good, since love of some sort is the root of all evil as of all good conduct (7-39). Dante follows keenly; but this universality of love as a motive power, this necessity of the presentation from without of its object, and this spontaneous response of the corresponding and pre-existing latent impulse within, seem to obliterate all merit or demerit (40-45). Virgil refers to Beatrice for the final answer, but declares meanwhile that every human soul has a certain intellectual and emotional constitution (for which it deserves neither praise nor blame) in virtue of which it cannot help believing the supreme truths (the axioms)

Girone IV Posto avea fine al suo ragionamento
l' alto dottore, ed attento guardava
nella mia vista, s' io parea contento;
ed io, cui nuova sete ancor frugava, 4
di fuor taceva e dentro dicea: "Forse
lo troppo domandar, ch' io fo, gli grava."

and loving the supreme good (God). Intellectual merit begins when we refuse to believe things that present themselves to us with a specious appearance of truth but cannot really be affiliated to the axioms. And so moral merit begins when we refuse to love and follow things that are speciously attractive but cannot be affiliated to the love of God. It is not in loving God, then (which is natural to man), but in rejecting all impulses which do not harmonise with that love that man's moral freedom vindicates itself; and it is therein that his merit consists (46-75.) It is now near midnight; the moon has been some hours above the horizon, but being well advanced in Scorpio, she has risen south of east, and has therefore not yet been visible to the poets who are facing due north, and who command no portion of the southern semi-circle of the horizon; now she emerges from behind the mountain (76-81). Dante is dropping into a contented slumber, when he is re-awakened by the rush of the once slothful souls; who will not suspend their act of penance even in order to secure the prayers of the living which would hasten the fruits of their penitence; so they shout their directions and their answers to the questions they have been asked, together with the rehearsal of encouraging and warning examples, as they hurry past (82-138.) Then Dante sinks through a succession of changing thoughts into dream and sleep (139-145).

The lofty Teacher had put an end to his argument, and was looking intent in my face, if I seemed satisfied; **The slothful**

and I, whom a new thirst was yet tormenting, was silent outwardly, and within said; "Perchance the too great questioning which I make irks him."

Girone IV Ma quel padre verace, che s' accorse 7
del timido voler che non s' apriva,
parlando di parlare ardir mi porse.
Ond' io: "Maestro, il mio veder s'avviva 10
sì nel tuo lume, ch' io discerno chiaro
quanto la tua ragion porti o descriva;
però ti prego, dolce padre caro, 13
che mi dimostri amore, a cui riduci
ogni buono operare e il suo contraro."
"Drizza," disse, "ver me l' acute luci 16
dello intelletto, e fieti manifesto
l' error dei ciechi che si fanno duci.
L' animo, ch' è creato ad amar presto, 19
ad ogni cosa è mobile che piace,
tosto che dal piacere in atto è desto.
Vostra apprensiva da esser verace 22
tragge intenzione, e dentro a voi la spiega,
sì che l' animo ad essa volger face.
E se, rivolto, in ver di lei si piega, 25
quel piegare è amor, quello è natura
che per piacer di nuovo in voi si lega.
Poi come il foco movesi in altura, 28
per la sua forma, ch' è nata a salire
là dove più in sua materia dura:
così l' animo preso entra in disire, 31
ch' è moto spiritale, e mai non posa
fin che la cosa amata il fa gioire.
Or ti puote apparer quant' è nascosa 34
la veritade alla gente, ch' avvera
ciascuno amore in sè laudabil cosa;
però che forse appar la sua matera 37
sempr'esser buona; ma non ciascun segno
è buono, ancor che buona sia la cera."

But that true Father, who perceived the shrinking desire which disclosed not itself, by speaking put courage in me to speak. **The slothful**

Wherefore I: "Master, my vision is so quickened in thy light, that I discern clearly all that thy discourse imports or describes;

therefore I pray thee, sweet Father dear, that thou define love to me, to which thou dost reduce every good work and its opposite."

"Direct," said he, "towards me the keen eyes of the understanding, and the error of the blind who make them guides shall be manifest to thee. **Virgil defines the Nature of Love**

The mind which is created quick to love, is responsive to everything that is pleasing, soon as by pleasure it is awakened into activity.

Your apprehensive faculty draws an impression from a real object, and unfolds it within you, so that it makes the mind turn thereto.

And if, being turned, it inclines towards it, that inclination is love; that is nature, which through pleasure is bound anew within you.

Then, even as fire moves upward by reason of its form, whose nature it is to ascend, there where it endures longest in its material;

so the enamoured mind falls to desire, which is a spiritual movement, and never rests until the object of its love makes it rejoice.

Now may be apparent to thee, how deeply the truth is hidden from the folk who aver that every act of love is in itself a laudable thing,

because, forsooth, its material may seem always to be good; but not every imprint is good, albeit the wax may be good."

Girone IV "Le tue parole e il mio seguace ingegno," 40
risposi lui, "m' hanno amor discoperto;
ma ciò m' ha fatto di dubbiar più pregno:
chè, s' amore è di fuori a noi offerto 43
e l' anima non va con altro piede,
se dritta o torta va, non è suo merto."
Ed egli a me: "Quanto ragion qui vede 46
dirti poss' io; da indi in là t' aspetta
pure a Beatrice, ch' opera è di fede.
Ogni forma sustanzial, che setta 49
è da materia ed è con lei unita,
specifica virtude ha in sè colletta,
la qual senza operar non è sentita, 52
nè si dimostra ma' che per effetto,
come per verdi fronde in pianta vita.
Però là onde vegna lo intelletto 55
delle prime notizie, uomo non sape,
nè de' primi appetibili l' affetto,
che sono in voi, sì come studio in ape 58
di far lo mele; e questa prima voglia
merto di lode o di biasmo non cape.
Or, perchè a questa ogni altra si raccoglia, 61
innata v' è la virtù che consiglia,
e dell' assenso de' tener la soglia.
Questo è il principio, là onde si piglia 64
ragion di meritare in voi, secondo
che buoni e rei amori accoglie e viglia.
Color che ragionando andaro al fondo 67
s' accorser d' esta innata libertate,
però moralità lasciaro al mondo.
Onde, pognam che di necessitate 70
surga ogni amor che dentro a voi s' accende,
di ritenerlo è in voi la potestate.

"Thy words and my attendant wit," I answered him, "have made love plain to me, but that has made me more teeming with doubt; The slothful

for if love is offered to us from without, and the soul walks with no other foot, it is no merit of hers whether she go straight or crooked."

And he to me: "So far as reason sees here, I can tell thee; from beyond that point, ever await Beatrice, for 'tis a matter of faith. Virgil treats of Love and Freewill

Every substantial form, which is distinct from matter and is in union with it, has a specific virtue contained within itself

which is not perceived save in operation, nor is manifested except by its effects, just as life in a plant by the green leaves.

Therefore man knows not whence the understanding of the first cognitions may come, nor the inclination to the prime objects of appetite,

which are in you, even as the instinct in bees to make honey; and this prime will admits no desert of praise or of blame.

Now in order that to this will every other may be related, innate with you is the virtue which giveth counsel, and ought to guard the threshold of assent.

This is the principle whence is derived the reason of desert in you, according as it garners and winnows good and evil loves.

Those who in their reasoning went to the foundation, perceived this innate freedom, therefore they left ethics to the world.

Wherefore suppose that every love which is kindled within you arise of necessity, the power to arrest it is within you.

Girone IV La nobile virtù Beatrice intende 73
per lo libero arbitrio, e però guarda
che l' abbi a mente, s' a parlar ten prende."
La luna, quasi a mezza notte tarda, 76
facea le stelle a noi parer più rade,
fatta com' un secchione che tutto arda;
e correa contra il ciel, per quelle strade 79
che il sole infiamma allor che quel da Roma
tra i Sardi e i Corsi il vede quando cade.
E quell' ombra gentil, per cui si noma 82
Pietola più che villa Mantovana,
del mio carcar deposto avea la soma:
per ch' io, che la ragione aperta e piana 85
sopra le mie questioni avea ricolta,
stava com' uom che sonnolento vana.
Ma questa sonnolenza mi fu tolta 88
subitamente da gente, che dopo
le nostre spalle a noi era già volta.
E quale Ismeno già vide ed Asopo 91
lungo di sè di notte furia e calca,
pur che i Teban di Bacco avesser uopo:
cotal per quel giron suo passo falca, 94
per quel ch' io vidi di color, venendo,
cui buon volere e giusto amor cavalca.
Tosto fur sopra noi, perchè correndo 97
si movea tutta quella turba magna;
e due dinanzi gridavan piangendo:
"Maria corse con fretta alla montagna," 100
e: "Cesare, per soggiogare Ilerda,
punse Marsilia e poi corse in Ispagna."
"Ratto, ratto, che il tempo non si perda 103
per poco amor," gridavan gli altri appresso,
"che studio di ben far grazia rinverda."

By the noble virtue Beatrice understands Freewill, and therefore, look that thou have this in mind, if she betake her to speak with thee thereof."

The slothful

The moon, almost retarded to midnight, made the stars appear more thin to us, fashioned like a bucket all burning;

and her course against the heavens was on those paths which the sun inflames, when they in Rome see him between the Sardinians and the Corsicans at his setting.

And that noble shade through whom Pietola is more renowned than any Mantuan town, had put off the burden I had laid upon him;

wherefore I, who had garnered clear and plain reasons to my questionings, stood like one who is rambling drowsily.

But this drowsiness was taken from me on a sudden, by people who behind our backs had already come round to us.

Their punishment

And even as Ismenus and Asopus saw of old a fury and a rout along their banks by night, if but the Thebans had need of Bacchus,

suchwise along that circle, quickening their pace, were coming, by what I saw of them, those whom good will and just love bestride.

Examples of zeal—

Soon were they upon us, because all that great throng was moving at a run; and two in front were shouting in tears:

The Virgin Mary and Cæsar

"Mary ran with haste to the hill country," and "Cæsar to subdue Ilerda, stabbed Marseilles and then raced to Spain."

"Haste! Haste! let no time be lost through little love," cried the others afterwards, "that striving to do well may renew grace."

Girone IV "O gente, in cui fervore acuto adesso 106
ricompie forse negligenza e indugio,
da voi per tepidezza in ben far messo,
questi che vive, e certo io non vi bugio, 109
vuole andar su, pur che il sol ne riluca;
però ne dite ov' è presso il pertugio."
Parole furon queste del mio duca; 112
ed un di quegli spirti disse: "Vieni
di retro a noi, e troverai la buca.
Noi siam di voglia a moverci sì pieni, 115
che ristar non potem; però perdona,
se villania nostra giustizia tieni.
Io fui abate in San Zeno a Verona, 118
sotto lo imperio del buon Barbarossa,
di cui dolente ancor Milan ragiona.
E tale ha già l' un piè dentro la fossa, 121
che tosto piangerà quel monastero,
e tristo fia d' averne avuto possa:
perchè suo figlio, mal del corpo intero, 124
e della mente peggio, e che mal nacque,
ha posto in loco di suo pastor vero."
Io non so se più disse, o s' ei si tacque, 127
tant' era già di là da noi trascorso;
ma questo intesi, e ritener mi piacque.
E quei che m' era ad ogni uopo soccorso 130
disse: "Volgiti in qua, vedine due
venire, dando all' accidia di morso."
Di retro a tutti dicean: "Prima fue 133
morta la gente, a cui il mar s' aperse,
che vedesse Jordan le erede sue";
e: "Quella, che l' affanno non sofferse 136
fino alla fine col figliuol d' Anchise,
sè stessa a vita senza gloria offerse."

"O people, in whom keen fervour now perchance doth make good negligence and delay used by you through lukewarmness in well-doing,

The slothful

this one who lives, and surely I lie not to you, desires to ascend, if but the sun shine to us again; therefore tell us where the opening is near."

These were my Leader's words; and one of those spirits said: "Come behind us, and thou shalt find the cleft.

The Abbot of San Zeno

We are so filled with desire to speed us, that stay we cannot; therefore forgive, if thou hold our penance for rudeness.

I was Abbot of San Zeno at Verona, under the rule of the good Barbarossa, of whom Milan yet discourses with sorrow.

And one I know has already a foot in the grave, who soon shall mourn because of that monastery, and sad will be for having had power there;

condemns Alberto and Giuseppe della Scala

because his son, deformed in his whole body and worse in mind, and who was born in shame, he has put there in place of its true shepherd."

If more he said, or if he was silent, I know not, so far already had he raced beyond us; but this I heard and was pleased to retain.

And he who was my succour in every need, said: "Turn thee hither, see two of them that come biting at sloth."

Examples of sloth—

Last of them all they said: "The people for whom the sea opened, were dead ere Jordan saw its heirs";

The Israelites

and: "That folk who endured not the toil to the end with Anchises' son, gave them up to a life inglorious."

The Trojans

Girone IV Poi quando fur da noi tanto divise 139
quell' ombre che veder più non potersi,
nuovo pensiero dentro a me si mise,
del qual più altri nacquero e diversi; 142
e tanto d' uno in altro vaneggiai,
che gli occhi per vaghezza ricopersi,
e il pensamento in sogno trasmutai. 145

22, 23. The apprehensive faculty receives the impression (*intenzione*) of the concrete thing, form and material alike (see the *note* on *intenza* in *Par.* xxiv. 75, for this word with a different sense). According to Albertus Magnus, "the intention is not part of the thing like the form, but rather the appearance of the whole thing as apprehended." [Thus, the form of a statue would not be affected by the nature of the material — marble, bronze, &c., but the intention would].—*Cf. Par.* iv. 41, 42, *note.*

29. *forma, i.e.* its essential principle.

30. The circle of fire.

32. All change or action is regarded in the Aristotelian philosophy as motion. The act of love is a spiritual as distinct from a local movement.

49, 50. These lines contain a definition of the human soul. Thomas Aquinas says that "rational souls" are "forms which are in a certain sense separated, but yet have to abide in material"; which he explains by adding that the intellect is separated inasmuch as it is not "the act of any bodily organ, as the visual power is of the eye" (see below, Canto xxv. 66, *note*), but is nevertheless the vital principle of a (human) body. *Cf.*, further, Bonaventura: "Spiritual substances [*i.e.* beings] are either completely joined to bodies, as is the case with brute souls, or joined separably to them, as are rational souls, or completely separated from them, as are celestial

Then, when those shades were so far parted from us, that they could be seen no more, a new thought was set within me, — The slothful

wherefrom many and divers others sprang; and so from one to another I rambled, that I closed mine eyes for very wandering, and thought I transmuted into dream. — Dante sinks into a slumber

spirits, which the philosophers call intelligence, and we call angels."

51. A power specific to it as a human soul, *i.e.* belonging to all human souls and to them only. This specific power is that of the "possible intellect," better known to students of English literature as the "discursive" intellect, that is, the intellect which proceeds constructively from the known to the unknown, develops itself and passes from one object to another; as distinct from the "intuitive" intellect of angels, which understands without process of thought and embraces all objects of contemplation at once (*cf. Par.* xxix. 32, 33, *note*; *De Mon.* i. 3: 45-65; *Conv.* iii. 3: 34, 35; *Paradise Lost*, v. 486-490; and see below, Canto xxv. 64-66, *note.*)

56, 57. *prime notizie* = the primal or supreme conceptions or notions = the axioms; *primi appetibili* = the primal or supreme objects of desire = God. The plural form is doubtless used because the supreme good may present itself in many forms (goodness, perfect and noble things, blessedness, truth, supreme existence, supreme unity, etc. etc.), but all of these "supreme objects of desire" are not rivals but rays meeting and coinciding in the focus, God.

63. Ought to be absolute master, whether the will assent or dissent.

73, 74. Note that the Italian idiom reverses our own. *Cf. Vita Nuova*, § 39: *il cuore intendo per l'appetito*, "by the heart I mean the appetite."

79-81. The setting of the sun between Sardinia and Corsica cannot be actually seen from Rome, so that the accuracy of this datum would depend on a rather

elaborate calculation, and would be limited by the accuracy of Dante's knowledge of the exact latitude and longitude of the places in question. The modern astronomers give Sagittarius, but Benvenuto da Imola, who perhaps better reflects the state of knowledge in Dante's time, gives Scorpio as the position of the moon indicated. The latter agrees with our other data.

75. See *Par.* v. 19 *sqq.*

83. Pietola is identical with the classical Andes, Virgil's birthplace.

91-93. The Thebans, when invoking the aid of Bacchus for their vineyards, were wont to crowd to the banks of the Ismenus and Asopus, rivers of Boeotia, near Thebes (*cf.* Statius, *Theb.* ix. 434 *sqq*).

100. After the Annunciation. "And Mary arose in those days, and went into the hill country with haste, into a city of Juda" (*Luke* i. 39).

101, 102. In order to save time, Cæsar left the siege of Marseilles, on which he had been engaged, in the hands of Brutus, and rushed off to Ilerda (the modern Lerida) in Catalonia, where he defeated Afranius and Petreius, the lieutenants of Pompey (B.C. 49.) Lucan (*Phars.* i. 151-154), speaks of Cæsar as a thunderbolt.

113-126. The speaker is a certain Abbot of San Zeno (a church and monastery at Verona), probably Gherardo II., who died in 1187 (during the reign of Frederick Barbarossa, 1152-1190; Milan was destroyed by the Emperor in 1162, and rebuilt in 1169.) He upbraids Alberto della Scala (d. 1301: *v.* 121), for appointing his illegitimate (*che mal nacque*, *v.* 125) and depraved son, Giuseppe, to the abbacy of San Zeno. Giuseppe held the office from 1291 till 1314, so that Dante may have known him during his first sojourn at Verona (1303-1304). For the Della Scala family, see the table in the *Inferno* volume, p. 333.

133-135. The Israelites who, after being delivered from Pharaoh in the Red Sea, still murmured and refused to follow Moses, whereupon they perished in the desert, before reaching the Promised Land (the Jordan = Palestine.) See *Ex.* xiv. 10-20; *Num.* xiv. 1-39; *Deut.* i. 26-36.

136-138. The Trojans, whom Æneas left behind in Sicily with Acestes—"as many of the people as were willing, souls that had no desire of high renown" (*Æn.* v. 604 *sqq.*; *cf.* *Conv.* iv. 26: 92-96, where the incident is quoted in proof of Æneas' solicitude for old age).

AS morning approaches Dante has a vision of the Siren, whose filthiness Virgil, at the exhortation of a lady from heaven, exposes (1-33). Dante is roused by Virgil's repeated summons. The sun is fully up, and the pilgrim, deep in thought, advances to the next stair, where once again he feels the breath of the angel's wing, and hears the blessing of them that mourn (34-51). Dante is still plunged in his reverie, from which Virgil rouses him by question, explanation, and admonition. They who have yielded to the Siren, —foul but seeming fair,—must expiate their offences in the three remaining circles. Let Dante tread the earth like a man and raise his eyes to the heaven above. And so they reach the fifth circle. There the souls of the avaricious and prodigal cleave to the pavement, no longer in sordid love, but in the anguished sense that they are unworthy to look upon aught more fair: and the limbs which had bound themselves on earth are now held in helpless captivity (52-75). Virgil inquires the way, and from the form in which the answer is given Dante gathers the law of Purgatory, hereafter to be more fully confirmed, which permits souls to pass without delay or scathe through any circles of the

Girone IV Nell' ora che non può il calor diurno
intiepidar più il freddo della luna,
vinto da terra o talor da Saturno;
quando i geomanti lor maggior fortuna 4
veggiono in oriente, innanzi all' alba,
surger per via che poco le sta bruna:
mi venne in sogno una femmina balba, 7
negli occhi guercia e sopra i piè distorta,
con le man monche, e di colore scialba.

mount wherein sins are purged by which they themselves are unstained. He silently asks Virgil's leave to stay and question the soul that has spoken (76-87) It is Pope Adrian V. who for little over a month bore the weight of the papal mantle, scarce tolerable to him who would keep it from defilement; and in answer to Dante's tender entreaty he expounds the nature of the penalties of this circle. He himself had been given over to avarice till he reached the summit of human greatness, saw its emptiness and turned in penitence to God (88-126). When Dante speaks again, Adrian perceives that he has knelt down, in reverence to Peter's successor; whereon he bluntly bids him straighten his legs, and explains that no formal or official position or relation, however close or however august, has place in the spirit world, where personality is stripped of office (127-138). Then he urges Dante to pass on and leave his penitence undisturbed, making a reference to his niece who had married one of Dante's future friends the Malaspini; which reference the pilgrim may, if he so choose, interpret as a request for prayers for the departed soul (139-145).

The slothful

In the hour when the day's heat, overcome by
Earth or at times by Saturn, can no more
warm the cold of the moon;
when the geomancers see their Fortuna Major,
rising in the East, before the dawn, by a way
which short time remains dark to it,
there came to me in a dream, a stuttering woman,
with eyes asquint, and crooked on her feet,
with maimed hands, and of sallow hue.

Dante dreams of the Siren

Girone IV Io la mirava; e, come il sol conforta 10
le fredde membra che la notte aggrava,
così lo sguardo mio le facea scorta
la lingua, e poscia tutta la drizzava 13
in poco d' ora, e lo smarrito volto,
come amor vuol, così le colorava.
Poi ch' ell' avea il parlar così disciolto, 16
cominciava a cantar sì che con pena
da lei avrei mio intento rivolto.
"Io son," cantava, "io son dolce Sirena, 19
che i marinari in mezzo mar dismago:
tanto son di piacere a sentir piena.
Io volsi Ulisse del suo cammin vago 22
col canto mio; e qual meco si ausa
rado sen parte, sì tutto l' appago."
Ancor non era sua bocca richiusa, 25
quando una donna apparve santa e presta
lunghesso me per far colei confusa.
"O Virgilio, o Virgilio, chi è questa?" 28
fieramente diceva; ed ei venia
con gli occhi fitti pure in quella onesta.
L' altra prendeva, e dinanzi l' apria 31
fendendo i drappi, e mostravami il ventre;
quel mi svegliò col puzzo che n' uscia.
Io mossi gli occhi, e il buon Virgilio: "Almen tre 34
voci t' ho messe," dicea; "surgi e vieni,
troviam l' aperta per la qual tu entre."
Salita al Girone V Su mi levai, e tutti eran già pieni 37
dell' alto dì i giron del sacro monte,
ed andavam col sol nuovo alle reni.
Seguendo lui, portava la mia fronte 40
come colui che l' ha di pensier carca,
che fa di sè un mezzo arco di ponte,

I gazed upon her; and, as the sun comforteth the cold limbs which night weighs down, so my look made ready

The slothful Dante dreams of the Siren

her tongue, and then set her full straight in short time, and her pallid face even as love wills did colour.

When she had her tongue thus loosed, she began to sing, so that with difficulty should I have turned my attention from her.

"I am," she sang, "I am the sweet Siren, who leads mariners astray in mid-sea, so full am I of pleasantness to hear.

I turned Ulysses from his wandering way with my song, and whoso liveth with me rarely departs, so wholly do I satisfy him."

Her mouth was not yet shut, when a lady appeared holy and alert alongside me, to put her to confusion.

"O Virgil, Virgil, who is this?" angrily she said; and he came with eyes ever fixed on that honest one.

He seized the other, and, rending her clothes, laid her open in front and showed me her belly; that awakened me with the stench which issued therefrom.

I turned my eyes, and the good Virgil said: "At least three calls have I uttered to thee; arise and come, find we the opening by which thou mayst enter."

Up I lifted me, and all the circles of the holy mount were now filled with the high day, and we journeyed with the new sun at our backs.

Morning of the third day in Purgatory

Following him, I was bearing my brow like one that hath it burdened with thought, who makes of himself half an arch of a bridge,

Salita al Girone V

quand' io udi' : "Venite, qui si varca," 43
parlare in modo soave e benigno,
qual non si sente in questa mortal marca.

Con ' ali aperte che parean di cigno, 46
volseci in su colui che sì parlonne,
tra' due pareti del duro macigno.

Mosse le penne poi e ventilonne, 49
qui lugent affermando esser beati,
ch' avran di consolar l' anime donne.

"Che hai, che pure in ver la terra guati?" 52
la guida mia incominciò a dirmi,
poco ambo e due dall' angel sormontati.

Ed io: "Con tanta suspizion fa irmi 55
novella vision ch' a sè mi piega,
sì ch' io non posso dal pensar partirmi."

"Vedesti," disse, "quella antica strega, 58
che sola sopra noi omai si piagne?
vedesti come l' uom da lei si slega?

Bastiti, e batti a terra le calcagne, 61
gli occhi rivolgi al logoro, che gira
lo Rege eterno con le rote magne."

Quale il falcon che prima ai piè si mira, 64
indi si volge al grido, e si protende
per lo disio del pasto che là il tira:

tal mi fec' io, e tal, quanto si fende 67
la roccia per dar via a chi va suso,
n' andai infino ove il cerchiar si prende.

Girone V

Com' io nel quinto giro fui dischiuso, 70
vidi gente per esso che piangea,
giacendo a terra tutta volta in giuso.

"*Adhaesit pavimento anima mea*," 73
senti' dir lor con sì alti sospiri,
che la parola appena s' intendea.

when I heard: "Come, here is the pass," spoken in a tone so gentle and kind as is not heard in this mortal confine.

The Angel of Zeal

With outspread wings which swanlike seemed, he who thus spoke to us did turn us upward, between the two walls of the hard stone.

He stirred his pinions then, and fanned us, affirming *qui lugent* to be blessed, for they shall have their souls rich in consolation.

The fourth Beatitude

"What aileth thee, that thou gazest ever to the ground?" my Guide began to say to me; both of us having mounted a little above the angel.

And I: "In such dread I am made to go by a strange vision, which bends me to itself, so that I cannot keep me from thinking thereon."

Dante's vision explained by Virgil

"Sawest thou," he said, "that ancient witch because of whom alone above us now they weep? Sawest thou how man frees him from her?

Let that suffice thee, and spurn the earth with thy heels, turn thine eyes to the lure which the eternal King spinneth round with the mighty spheres."

Like the falcon, that first gazes at his feet, then turns at the call, and spreads his wings with desire of the repast which draws him there,

such I became; and, far as the rock is cleft to give passage to him who mounts, such I went, up to where the circling is begun.

When I was in the open, on the fifth circle, I saw people about it who wept, lying on the ground all turned downwards.

The avaricious and the prodigal

"*Adhaesit pavimento anima mea*," I heard them say with such deep sighs that hardly were the words understood.

Girone V "O eletti di Dio, li cui soffriri 76
e giustizia e speranza fan men duri,
drizzate noi verso gli alti saliri."

"Se voi venite dal giacer sicuri, 79
e volete trovar la via più tosto,
le vostre destre sien sempre di furi."

Così pregò il poeta, e si risposto 82
poco dinanzi a noi ne fu; per ch' io
nel parlare avvisai l' altro nascosto,

e volsi gli occhi allora al signor mio: 85
ond' egli m' assentì con lieto cenno
ciò che chiedea la vista del disio.

Poi ch' io potei di me fare a mio senno, 88
trassimi sopra quella creatura,
le cui parole pria notar mi fenno,

dicendo: "Spirto, in cui pianger matura 91
quel senza il quale a Dio tornar non puossi,
sosta un poco per me tua maggior cura.

Chi fosti e perchè volti avete i dossi 94
al su, mi di', e se vuoi ch' io t' impetri
cosa di là, ond' io vivendo mossi."

Ed egli a me: "Perchè i nostri diretri 97
rivolga il cielo a sè, saprai; ma prima,
scias quod ego fui successor Petri.

Intra Siestri e Chiaveri si adima 100
una fiumana bella, e del suo nome
lo titol del mio sangue fa sua cima.

Un mese e poco più prova' io come 103
pesa il gran manto a chi dal fango il guarda,
che piuma sembran tutte l' altre some.

La mia conversione, omè! fu tarda; 106
ma, come fatto fui Roman Pastore,
così scopersi la vita bugiarda.

"O chosen of God, whose sufferings both justice and hope make less hard, direct us towards the high ascents."

The avaricious and the prodigal

"If ye come secure from lying prostrate, and desire to find the way most quickly, let your right hands be ever to the outside."

Pope Adrian V

Thus prayed the poet, and thus a little in front of us was answer made; wherefore I noted what else was concealed in the words,

and turned mine eyes then to my Lord; whereat he gave assent with glad sign to what the look of my desire was craving.

When I could do with me according to my own mind, I drew forward above that creature whose words before made me take note,

saying: "Spirit, in whom weeping matures that without which one cannot turn to God, stay a while for me thy greater care.

Who thou wast, and why ye have your backs turned upward, tell me, and if thou woulds that I obtain aught for thee yonder, whence living I set forth."

And he to me: "Wherefore heaven turneth our backs to itself shalt thou know; but first, *scias quod ego fui successor Petri.*

narrates his story

Between Sestri and Chiaveri flows down a fair river, and from its name the title of my race takes origin.

One month, and little more, I learned how the great mantle weighs on him who keeps it from the mire, so that all other burdens seem feathers.

My conversion, ah me! was late; but when I was made Pastor of Rome, so I discovered the life which is false.

Girone V Vidi che lì non si quetava il core, 109
nè più salir poteasi in quella vita:
per che di questa in me s' accese amore.
Fino a quel punto misera e partita 112
da Dio anima fui, del tutto avara:
or, come vedi, qui ne son punita.
Quel ch' avarizia fa qui si dichiara 115
in purgazion dell' anime converse,
e nulla pena il monte ha più amara.
Sì come l' occhio nostro non s' aderse 118
in alto, fisso alle cose terrene,
così giustizia qui a terra il merse.
Come avarizia spense a ciascun bene 121
lo nostro amore, onde operar perde' si,
così giustizia qui stretti ne tiene,
ne' piedi e nelle man legati e presi; 124
e quanto fia piacer del giusto Sire,
tanto staremo immobili e distesi."
Io m' era inginocchiato, e volea dire; 127
ma com' io cominciai, ed ei s' accorse,
solo ascoltando, del mio riverire,
"Qual cagion," disse, "in giù così ti torse?" 130
Ed io a lui: "Per vostra dignitate
mia coscienza dritto mi rimorse."
"Drizza le gambe, levati su frate," 133
rispose; "non errar, conservo sono
teco e con gli altri ad una potestate.
Se mai quel santo evangelico suono 136
che dice '*Neque nubent*' intendesti,
ben puoi veder perch' io così ragiono.
Vattene omai; non vo' che più t' arresti, 139
chè la tua stanza mio pianger disagia,
col qual maturo ciò che tu dicesti.

I saw that there the heart was not at rest, nor could one mount higher in that life; wherefore love of this was kindled within me.

The avaricious and the prodigal

Up to that moment, I was a soul wretched and parted from God, wholly avaricious; now, as thou seest, here am I punished for it.

What avarice works, here is declared in the purgation of the down-turned souls, and no more bitter penalty hath the mount.

The form of their punishment explained by Adrian

Even as our eye, fixed on earthly things, did not lift itself on high, so here justice hath sunk it to earth.

As avarice quenched our love for every good, wherefore our works were lost, so justice here doth hold us fast,

bound and seised by feet and hands; and so long as it shall be the pleasure of the just Lord, so long shall we lie here motionless and outstretched."

I had kneeled down, and was about to speak; but as I began, and he perceived my reverence merely by listening,

The Pope checks Dante's reverence for his person

"What reason," he said, "thus bent thee down?" And I to him: "Because of your dignity my conscience smote me for standing."

"Make straight thy legs, uplift thee, brother," he answered; "err not, a fellowservant am I with thee and with the others unto one Power.

If ever thou didst understand that hallowed gospel sound which saith, '*Neque nubent*,' well canst thou see why thus I speak.

Now get thee hence; I desire not that thou stay longer, for thy tarrying disturbs my weeping, whereby I mature that which thou didst say.

Girone V Nepote ho io di là ch' ha nome Alagia, 142
buona da sè, pur che la nostra casa
non faccia lei per esemplo malvagia ;
e questa sola di là m' è rimasa." 145

1-6. An hour before dawn when the last stars of Aquarius and the first of Pisces would have risen. The portions of the constellations indicated may be conceived in the form ⁝ ⁝ ⁝ · · this being the figure termed *Fortuna Major* in geomancy (an occult science by which events are predicted according to points placed in certain positions). Verse 3 refers to the coldness of the earth before dawn, and of the frigid Saturn (Virgil's *Frigida Saturni . . . stella*, *Georg.* i. 336 ; *cf. Par.* xviii. 68, and xxii. 146, *notes*) ; *talor*, *i.e.*, when this planet is on the horizon.

7-33, 55-63. Dante's second dream, that of the Siren (Sensual Pleasure) has reference to the three sins that remain to be purged (*v.* 59): avarice, gluttony, and lust being conceived as due to the wiles of the Siren. The *donna* of *v.* 26 probably stands for the light of reason, which unites with human wisdom (Virgil, *vv.* 28-32 ; *cf. Inf.* i. 63, *note*) in showing Dante the emptiness of sensual delights. There is a difficulty in *v.* 22: for, according to Homer, Ulysses, of course, withstood the Sirens. Dr Moore suggests that Dante's knowledge of the episode is derived from a passage in which Cicero, commenting on Homer's Song of the Sirens, implies that Ulysses was ensnared by them (*De Finibus*, v. 18). For the rest, *cf. Inf.* xxvi. 73-75, and 100-142, *notes*.

39. See above, diagram on p. 13.

50, 51. "Blessed are they that mourn: for they shall be comforted" (*Matt.* v. 4).

73. "My soul cleaveth unto the dust" (*Ps.* cxix. 25).

79. The speaker is Pope Adrian V. (see below, *note* to *v.* 97 *sqq.*).

A niece have I yonder, by name Alagia, good in herself, if but our house make her not evil by ensample; and she alone is left me yonder."

The avaricious and the prodigal

Adrian's niece

84. This line has been much discussed. We take the "concealed" or "implied" thing, which was involved in the direct answer to the question, to be a revelation of the fact that souls are purged in as many circles as may be necessary, but that some may pass free through certain circles, if they have not been guilty of the sins purified in them. This is the first indication in the poem of this fact; but it is illustrated later on by Statius rising from the circle of the Avaricious and making his way straight through the two that are left, perhaps delaying his course somewhat for the sake of Virgil's company (xxiv. 8, 9), but not retarded to endure the penalties of the circles. Dante has already indicated (xiii. 133-138) his anticipation of the necessity of sinful souls being purged severally in the successive terraces, and Statius' confession (xxi. 68; xxii. 93) subsequently confirms it. But this is the first passage which indicates the possibility of souls passing through any circle without enduring its penalties.

97 *sqq.* Ottobuono de' Fieschi (of Genoa), who had, while Cardinal, been sent to England as Papal legate (1268), was elected Pope, as Adrian V., on July 12, 1276, and died on August 18 of the same year (*v.* 103). The Fieschi were Counts of Lavagna, and derived their title from a little river of that name, which flows into the Gulf of Genoa between Sestri Levante and Chiavari (*vv.* 100-102). The words in *v.* 99 ("Know that I was a successor of Peter") are spoken in Latin, as the official language of the Church and Popes.

Adrian's niece, Alagia (*vv.* 142-145), was the wife of Moroello III. Malaspina (for whom see above, Canto viii. 109-139, *note*). One of her sisters, Fiesca, married Alberto, belonging to a different branch of the Malaspina family; and the other, Jacopina, was the wife of Obizzo II. of Este (see above, the tables on pp.

89 and 91, the one opposite, and the one on p. 237 of the *Inferno* volume).

136-138. The Sadducees, having told Jesus of a woman who had married seven brothers in succession, and asked him: "Therefore in the resurrection whose wife shall she be of the seven? for they all had her. Jesus answered and said unto them, Ye do err, not knowing the scriptures, nor the power of God. For in the resurrection they neither marry, nor are given in marriage, but are as the angels of God in heaven" (*Matt.* xxii. 23-30; *Mark* xii. 18-25; *Luke* xx. 27-35). The passage is usually taken to refer specifically to the Pope as the spouse of the Church (*cf. Inf.* xix. 56, 57; *Purg.* xxiv. 22). But surely it may be taken with a wider reference. Marriage is regarded as the closest instance of special relations which have some legal or official sanction over and above the purely personal relations on which they are based, or which spring out of them. All such relations are abolished in the spirit world (*cf. Par.* vi. 10, and other passages).

141. The fruit of repentance (see above, *v.* 92).

THE MALASPINA FAMILY

(*"Spino Secco" Branch*)

Currado I[1]
(d. *ca.* 1255)
m. Costanza, nat. d. of the Emperor Frederick II

- Moroello II
  - Franceschino[2] (d. between 1313 and 1321)
- Federigo
  - Currado II[3] (d. *ca.* 1294)
- Manfredi
  - Moroello III[4] (d. *ca.* 1315) *m.* Alagia de' Fieschi[5]
- Alberto

[1] *Purg.* viii. 119.

[2] Dante's host in 1306.

[3] *Purg.* viii. 109 *sqq.*

[4] *Inf.* xxiv. 145 *sqq.*

[5] *Purg.* xix. 142 *sqq.*

UNWILLING to break short his conference, but more unwilling yet further to trespass on the courteous forbearance of his interlocutor, Dante passes among the weeping souls, through whose eyes that curse of all the world is distilling itself away! When will He come who shall chase the wolf of avarice from earth? (1-15). Dante hears one of the prostrate souls rehearse examples of generous poverty (16-33), and learns that he is the ancestor of the royal line of France, the root of that evil tree that darkens all the Christian lands with its shadow. Comparatively harmless in its earlier generations, this house had gathered evil as it gathered strength; hero and saint alike have been its victims; it couched the lance of

Girone V Contra miglior voler voler mal pugna:
onde contra il piacer mio, per piacerli,
trassi dell' acqua non sazia la spugna.

Mossimi; e il duca mio si mosse per li 4
lochi spediti pur lungo la roccia,
come si va per muro stretto ai merli:

chè la gente, che fonde a goccia a goccia 7
per gli occhi il mal che tutto il mondo occupa,
dall' altra parte in fuor troppo s' approccia.

Maledetta sie tu, antica lupa, 10
che più di tutte l'altre bestie hai preda,
per la tua fame senza fine cupa!

O ciel, nel cui girar par che si creda 13
le condizion di quaggiù trasmutarsi,
quando verrà per cui questa disceda?

Noi andavam con passi lenti e scarsi, 16
ed io attento all' ombre ch' io sentia
pietosamente piangere e lagnarsi;

Judas against Florence; its own flesh and blood and the sacred orders of chivalry are alike regarded by it as things to coin; and the very person of the Vicar of Christ has been crucified by it while thieves were left alive. At such deeds wrath would torture the divine peace itself were it not soothed by the prospect of vengeance (34-96). Warning examples of avarice uttered at night balance the daily recitation of the virtuous counterparts (97-123). The mountain now shakes as with an earthquake, and a mighty cry of "Glory to God in the highest" rises from all its terraces; startled and perplexed by which, though bidden by Virgil not to fear, Dante swiftly pursues his path (124-151).

The avaricious and the prodigal

Against a better will the will fights ill, wherefore, against my pleasure, to please him, I drew the sponge from the water unfilled.
I moved on, and my Leader moved on by the free spaces, ever along the rock, as one goes by a wall close to the battlements;
for the people who distill through their eyes, drop by drop, the evil that fills the whole world, on the other side approach too near the edge.
Accurst be thou, she-wolf of old, that hast more prey than all the other beasts, for thy hunger endlessly deep!
O heaven, in whose revolution it seems that conditions here below are thought to be changed, when will he come through whom she shall depart?
We went on, with steps slow and scant, and I intent on the shades that I heard piteously weeping and complaining;

Girone V e per ventura udi' : "Dolce Maria," 19
dinanzi a noi chiamar così nel pianto,
come fa donna che in partorir sia ;
e seguitar : "Povera fosti tanto, 22
quanto veder si può per quell' ospizio,
ove sponesti il tuo portato santo."
Seguentemente intesi : "O buon Fabbrizio, 25
con povertà volesti anzi virtute,
che gran ricchezza posseder con vizio."
Queste parole m'eran sì piaciute, 28
ch' io mi trassi oltre per aver contezza
di quello spirto, onde parean venute.
Esso parlava ancor della larghezza 31
che fece Niccolao alle pulcelle,
per condurre ad onor lor giovinezza.
"O anima che tanto ben favelle, 34
dimmi chi fosti," dissi, "e perchè sola
tu queste degne lode rinnovelle ?
Non fia senza mercè la tua parola, 37
s' io ritorno a compier lo cammin corto
di quella vita che al termine vola."
Ed egli : "Io 'l ti dirò, non per conforto 40
ch' io attenda di là, ma perchè tanta
grazia in te luce prima che sii morto.
Io fui radice della mala pianta, 43
che la terra cristiana tutta aduggia
sì che buon frutto rado se ne schianta.
Ma, se Doagio, Lilla, Guanto e Bruggia 46
potesser, tosto ne saria vendetta ;
ed io la cheggio a lui che tutto giuggia.
Chiamato fui di là Ugo Ciapetta ; 49
di me son nati i Filippi e i Luigi,
per cui novellamente Francia è retta.

and by chance I heard one in front of us calling with tears: "Sweet Mary," even as a woman who is in travail;

The avaricious and the prodigal

and continuing: "So poor wast thou, as may be seen by that hostelry where thou didst lay down thy holy burden."

Examples of Poverty and Liberality—The Virgin Mary

Following I heard: "O good Fabricius, thou didst desire to possess virtue with poverty, rather than great riches with iniquity."

Fabricius

These words were so pleasing to me, that I drew me forward to have knowledge of that spirit, from whom they seemed to have come.

It went on to speak of the bounty which Nicholas gave to the maidens, to lead their youth to honour.

and St Nicholas

"O spirit, that discoursest so much of good, tell me who thou wast," said I, "and wherefore thou alone renewest these worthy lauds?

Thy words shall not be without reward, if I return to complete the short way of that life which is flying to its end."

And he: "I will tell it thee, not for any solace that I expect from yonder, but because so much grace shineth in thee ere thou art dead.

Hugh Capet

I was the root of the evil tree which o'ershadows all Christian lands, so that rarely is good fruit plucked therefrom.

But if Douay, Lille, Ghent and Bruges had power, soon were vengeance taken for it, and I beseech this from him who judgeth all.

Hugh Capet was I called yonder; of me are born the Philips and the Lewises by whom of late France is ruled.

Girone V Figlio fu' io d' un beccaio di Parigi. 52
Quando li regi antichi venner meno
tutti, fuor ch' un, renduto in panni bigi,
trovaimi stretto nelle mani il freno 55
del governo del regno, e tanta possa
di nuovo acquisto, e sì d' amici pieno,
ch' alla corona vedova promossa 58
la testa di mio figlio fu, dal quale
cominciar di costor le sacrate ossa.
Mentre che la gran dote Provenzale 61
al sangue mio non tolse la vergogna,
poco valea, ma pur non facea male.
Lì cominciò con forza e con menzogna 64
la sua rapina; e poscia, per ammenda,
Pontì e Normandia prese e Guascogna.
Carlo venne in Italia, e, per ammenda, 67
vittima fe' di Curradino; e poi
ripinse al ciel Tommaso, per ammenda.
Tempo vegg' io, non molto dopo ancoi, 70
che tragge un altro Carlo fuor di Francia,
per far conoscer meglio e sè e i suoi.
Senz' arme n' esce solo e con la lancia 73
con la qual giostrò Giuda; e quella ponta
sì, ch' a Fiorenza fa scoppiar la pancia.
Quindi non terra, ma peccato ed onta 76
guadagnerà, per sè tanto più grave,
quanto più lieve simil danno conta.
L' altro, che già uscì preso di nave, 79
veggio vender sua figlia e patteggiarne,
come fanno i corsar dell' altre schiave.
O avarizia, che puoi tu più farne, 82
poscia ch' hai lo mio sangue a te sì tratto,
che non si cura della propria carne?

Son was I of a butcher of Paris. When the ancient kings came to an end, all save one given over to grey garments,

The avaricious and the prodigal

I found tight in my hands the reins of the government of the realm, and so much power from new possessions, and so rich in friends,

that to my son's head the widowed crown was promoted, from whom began the consecrated bones of those.

The Capetian dynasty

So long as the great dowry of Provence had not taken shame from my race, it was of little worth, but yet it did no evil.

There by force and fraud its rapine began; and then, for amends, Ponthieu and Normandy it seized, and Gascony.

Charles I. of Anjou

Charles came to Italy, and, for amends, made a victim of Conradin; and then thrust Thomas back to heaven, for amends.

A time I see, not long after this day, that brings another Charles forth from France, to make both him and his better known.

Charles of Valois

Forth he comes, alone, without an army, and with the lance wherewith Judas jousted; and that he couches so, that he makes the paunch of Florence to burst.

Thence shall he win, not land, but sin and shame, for himself so much the more grievous, as he the more lightly counts such wrong.

The other, who once came forth a captive from a ship, I see selling his daughter, and haggling over her, as pirates do with other bondwomen.

Charles the Lame

O avarice, what more canst thou do to us, since thou hast so drawn my race to thee, that it hath no care of its own flesh?

Girone V Perchè men paia il mal futuro e il fatto, 85
veggio in Alagna entrar lo fiordaliso,
e nel vicario suo Cristo esser catto.

Veggiolo un' altra volta esser deriso; 88
veggio rinnovellar l' aceto e il fele,
e tra vivi ladroni esser anciso.

Veggio il nuovo Pilato sì crudele, 91
che ciò nol sazia, ma, senza decreto,
porta nel tempio le cupide vele.

O Signor mio, quando sarò io lieto 94
a veder la vendetta, che, nascosa,
fa dolce l' ira tua nel tuo segreto?

Ciò ch' io dicea di quell' unica sposa 97
dello Spirito Santo, e che ti fece
verso me volger per alcuna chiosa,

tant' è risposta a tutte nostre prece, 100
quanto il dì dura; ma, quand' e' s' annotta,
contrario suon prendemo in quella vece.

Noi ripetiam Pigmalione allotta, 103
cui traditore e ladro e patricida
fece la voglia sua dell' oro ghiotta;

e la miseria dell' avaro Mida, 106
che seguì alla sua domanda ingorda,
per la qual sempre convien che si rida.

Del folle Acam ciascun poi si ricorda, 109
come furò le spoglie, sì che l' ira
di Josuè qui par ch' ancor lo morda.

Indi accusiam col marito Safira; 112
lodiamo i calci ch' ebbe Eliodoro;
ed in infamia tutto il monte gira

Polinestor ch' ancise Polidoro. 115
Ultimamente ci si grida: 'Crasso,
dicci, chè il sai, di che sapore è l' oro?'

In order that the ill to come and past, may seem less, I see the fleur-de-lys enter Alagna, and in his vicar Christ made captive. The avaricious and the prodigal

A second time I see him mocked; I see the vinegar and the gall renewed, and him slain between living thieves. Philip the Fair and Boniface VIII

I see the new Pilate so cruel, that this sateth him not, but, lawlessly, he bears his greedy sails into the temple.

O my Lord, when shall I rejoice to see the vengeance, which, being hidden, maketh sweet thine anger in thy secret counsel?

What I was saying of that only Bride of the Holy Ghost, and which made thee turn toward me for some gloss,

so much is the answer to all our prayers, as long as the day lasts; but when the night cometh, a contrary sound we take up instead of that. Examples of Avarice—

Then we rehearse Pygmalion, whom insatiate lust of gold made traitor, thief, and parricide, Pygmalion

and the misery of the avaricious Midas, which followed his greedy request, because of which 'tis right we forever laugh. Midas

The mad Achan then each one recalls, how he stole the spoils, so that Joshua's wrath seems here yet to bite him. Achan

Then we accuse Sapphira and her husband; we praise the kicks which Heliodorus had; and all the mount doth circle in infamy Sapphira, Ananias and Heliodorus

Polymnestor who slew Polydorus. Last of all here we cry: 'Crassus, tell us, for thou knowest, of what savour is gold?' Polymnestor and Crassus

Girone V Talor parla l' un alto e l' altro basso, 118
secondo l' affezion ch' a dir ci sprona,
ora a maggiore, ed ora a minor passo;
però al ben che il dì ci si ragiona, 121
dianzi non er' io sol; ma qui da presso
non alzava la voce altra persona."
Noi eravam partiti già da esso, 124
e brigavam di soperchiar la strada
tanto, quanto al poder n' era permesso;
quand' io senti', come cosa che cada, 127
tremar lo monte: onde mi prese un gelo,
qual prender suol colui che a morte vada.
Certo non si scotea sì forte Delo, 130
pria che Latona in lei facesse il nido
a partorir li due occhi del cielo.
Poi cominciò da tutte parti un grido 133
tal che il maestro in ver di me si feo,
dicendo: "Non dubbiar, mentr' io ti guido."
"*Gloria in excelsis*," tutti, "*Deo*," 136
dicean, per quel ch' io da' vicin compresi,
onde intender lo grido si poteo.
Noi ci restammo immobili e sospesi, 139
come i pastor che prima udir quel canto,
fin che il tremar cessò, ed ei compièsi.
Poi ripigliammo nostro cammin santo, 142
guardando l' ombre che giacean per terra,
tornate già in su l' usato pianto.
Nulla ignoranza mai con tanta guerra 145
mi fe' desideroso di sapere,
se la memoria mia in ciò non erra,
quanta pare' mi allor pensando avere; 148
nè per la fretta domandarn' er' oso,
nè per me lì potea cosa vedere:
così m' andava timido e pensoso. 151

Sometimes we discourse, the one loud the other low, according to the impulse which spurs us to speak, now with greater, now with lesser force; therefore at the good we tell of here by day, I was not alone before, but here, near by, no other person was raising his voice."

The avaricious and the prodigal.

We were already parted from him, and striving to surmount the way so far as was permitted to our power,

when I felt the mountain quake, like a thing which is falling; whereupon a chill gripped me, as is wont to grip him who is going to death.

The Mountain shakes

Of a surety, Delos was not shaken so violently, ere Latona made her nest therein to give birth to heaven's two eyes.

Then began on all sides a shout, such that the Master drew toward me, saying: "Fear not while I do guide thee."

"*Gloria in excelsis Deo*," all were saying, by what I understood from those near by, whose cry could be heard.

Motionless we stood, and in suspense, like the shepherds who first heard that hymn, until the quaking ceased and it was ended.

Then we took up again our holy way, looking at the shades, that lay on the ground already returned to their wonted plaint.

No ignorance, if my memory err not in this, did ever with so great assault give me yearning for knowledge

as I then seemed to have, while pondering; nor by reason of our haste was I bold to ask; nor of myself could I see aught there: thus I went on timid and pensive.

8, 10-15. The *mal* and the *antica lupa* are, of course, Avarice (see *Inf.* i. 49-60; 94-101); while the deliverer anxiously alluded to in *v.* 15 corresponds to the *veltro* of *Inf.* i. 101-111, though the indication here is less definite than in the earlier passage—perhaps because Dante was beginning to lose hope at the time of the composition of the present Canto?

13, 14. See above, Canto xvi. 67 *sqq.*

19-24. "And she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn" (*Luke* ii. 7).—With *vv.* 19-21, *cf. Par.* xv. 133-135, and *note.*

25-27. Caius Fabricius, the Roman Consul (B.C. 282) and Censor (275), refused the gifts of the Samnites on settling terms of peace with them, and, subsequently, the bribes of Pyrrhus, King of Epirus, when negotiating with him concerning an exchange of friends. Virgil's words in this connection—*parvoque potentem Fabricium* (*Æn.* vi. 844) are quoted in the *De Mon.* ii. 5: 90-99; and in the *Conv.* iv. 5: 107-110, there is a further allusion to Fabricius' refusal of the bribes (here he is mentioned together with Curius Dentatus; as by Lucan, *Phars.* x. 151, who quotes the pair for their simplicity of manners and contempt of luxury—*et nomina pauperis ævi Fabricios Curiosque graves*).

31-33. Nicholas (fourth century, Bishop of Myra in Lycia) saved the three daughters of a fellow-townsman, who was in dire straits of poverty, from leading lives of shame, by secretly throwing into their window at night bags of gold, which served them as dowries and enabled them to marry (see the *Legenda Aurea* and *Brev. Rom.* ad 6 Decemb.).

40 *sqq.* The speaker is Hugh Capet, King of France (987-996); but as some of the details given by Dante can apply only to his father, Hugh the Great (Duke of the Franks, etc., and Count of Paris, d. 956), it is plain that the poet has confused these two personages. In *v.* 52 we find a legend very generally accredited in those days, but always referred to the father, never to the son. Verses 53-59 state that when the Carlovingian dynasty came to an end (with

Louis V., d. 987), the speaker's son succeeded, whereas in reality it was Hugh Capet himself who succeeded. And it was Hugh Capet who founded the Capetian dynasty (*vv.* 59, 60), not his son and successor, Robert I.

46-48. The treachery of Philip the Fair and his brother Charles of Valois towards the Count of Flanders in 1299 (Villani, viii. 32) was avenged three years later at the battle of Courtrai, in which the French were completely routed by the Flemish (Villani, viii. 55-58).

50, 51. Between the years 1060 and 1300, the French throne was occupied exclusively by four Philips (I.-IV.) and four Louis (VI.-IX.).

54. When Louis V. died in 987 without children there was only one formidable Carlovingian left—Charles, Duke of Lorraine, the son of Lonis IV. Hugh Capet, seeing the danger, promptly had him put into prison, where he died in 991. Dante is wrong in saying that Charles was a monk; there is probably a confusion with Childeric III., the last of the Merovingians, who was deposed in 752 and ended his days in a convent.

61. After the death of Count Raymond Berengar of Provence, Charles I. of Anjou married, in 1246, his daughter, Beatrice, who had inherited the county (see above, Canto vii. 128, and *Par.* vi. 127-142, *notes*).

65. Note the irony of the *per ammenda*, thrice repeated.

66. A reference to the English chronicles and histories will show that Dante does not adhere strictly to the correct chronology in this line, and that the origin of the differences between the French and English Kings alluded to goes back to a date earlier than that of the *gran dote provenzale*. However, he is right in all the essential facts, which held good, as stated by him, for many years. Thus, Villani says that Edward III., when on the point of invading France in 1346, told his barons that the French King "was wrongfully occupying Gascony, and the county of Ponthieu, which came to him [Edward] with the dowry of his

mother, and that he was holding Normandy by fraud" (xii. 63).

67, 68. For Charles of Anjou's expedition to Italy, see above, Canto iii. 103-145, *note*; and for the battle of Tagliacozzo, in which he defeated Conradin, the last of the Swabians, see *Inf.* xxviii. 17, 18, *note*. On Oct. 29, 1268, two months after his defeat, Conradin, who was in his seventeenth year, was beheaded by Charles' orders.

69. Dante here follows a popular but erroneous tradition (see Villani, ix. 218), according to which Thomas Aquinas, while proceeding to the Council of Lyons in 1274, was poisoned in the Abbey of Fossanuova, at the instigation of Charles of Anjou.

70-78. Charles of Valois, the brother of Philip the Fair, entered Florence, with some nobles and 500 horsemen (*v.* 73), on November 1, 1301, and left the city on April 4 of the following year. For the success of the Blacks over the Whites, which was solely due to the favour he treacherously (*vv.* 73, 74) showed to the former party (at the instigation of Boniface VIII., who had sent him to Florence ostensibly as "peacemaker"), see *Inf.* vi. 64-69, *note*, and Gardner, *pp.* 21-23. Charles was nicknamed *Senzaterra*="Lack-land" (*v.* 76), perhaps because of the ignominious failure of his expedition to Sicily in 1302, or because he was a younger son.

79-84. While Charles the Lame (see above, Canto vii. 124-129; *Par.* vi. 106-108, *notes*, etc.) was assisting his father, Charles I. of Anjou, in his futile attempt to recover Sicily, he was defeated by Roger di Loria, the admiral of Peter III. of Aragon, and taken prisoner (June 1284). In 1305 he married his youngest daughter, Beatrice, to Azzo VIII. of Este, who was her senior by many years. We have no record of the monetary transaction which excited Dante's wrath.

85-90. For Boniface VIII. (the cause of most of Dante's troubles, whom the poet invariably condemns, but whose death is in the present passage treated as an outrage on the Holy See) see *Inf.* vi. 69, xix. 52-57, xxvii. 70-111; *Purg.* viii. 131 (?), xxxii. 150, xxxiii. 44; *Par.* xii. 25-27, 90, xvii. 49-51, xxvii. 22-24, xxx. 146-148.

"Sciarra Colonna and William de Nogaret, [the *vivi ladroni*, *v.* 90] in the name of Philip the Fair [the *fiordaliso*, *v.* 86] seized Boniface VIII. at Anagni [the Pope's birthplace, about forty miles S.E. of Rome] and treated the old Pontiff with such barbarity that he died at Rome in a few days, October 11th, 1303" (Gardner, *p.* 26; see Villani, viii. 63).

91-93. Philip the Fair (who is called *nuovo Pilato* because he delivered Boniface to his enemies, the Colonnesi, even as Pilate delivered Jesus to the will of the Jews) caused the Order of the Templars to be persecuted, from the year 1307. According to Villani (viii. 92), many people held that the accusations levied against them were unjust, and prompted only by the desire to obtain their treasure.

94-96. *Cf. Par.* xxii. 16-18.

97-99 and 118-123. Hugh is answering Dante's question contained in *vv.* 35, 36 and relating to the example drawn from the life of Mary (*v.* 19 *sqq.*), among others.

103 *sqq.* According to Dr Moore (see above, Canto xii. 25-27, *note*), the groups of the examples of vice are, on this fifth terrace, marked off by "putting *together* two or more instances from Profane and Sacred History respectively, instead of making the instances alternate."

103-105. Pygmalion, the brother of Dido, and murderer of her husband (their uncle), Sichaeus: "He, impious, and blinded with the love of gold, having taken Sichaeus by surprise, secretly assassinates him before the altar, regardless of his sister's great affection" (*Æn.* i. 350 *sqq.*).

106-108. Bacchus was so grateful to Midas, King of Phrygia, for the kindness he had shown to his friend Silenus, that he promised to grant him any request. Midas wished everything he touched to be turned to gold, but soon begged Bacchus to relieve him of this privilege, when he found that even his food changed into the precious metal. It is somewhat strange that Dante should consider this incident laughable; the only really funny thing about Midas (which however,

has nothing to do with greed of gold) being the asses' ears, that were bestowed on him by Apollo, for presuming to decide against him and in favour of Pan after a singing contest. (See Ovid, *Met.* xi. 100 *sqq.*).

109-111. At the capture of Jericho, Joshua ordered all the treasure to be consecrated to the Lord; which decree having been disregarded by Achan, he and his family were stoned and burned (*Josh.* vi. 19, and vii.).

112. After the Apostles had preached to the people, "the multitude of them that believed were of one heart and of one soul: neither said any of them that ought of the things which he possessed was his own; but they had all things common . . . and great grace was upon them all. Neither was there any among them that lacked: for as many as were possessors of lands or houses sold them, and brought the prices of the things that were sold, and laid them down at the apostles' feet: and distribution was made unto every man according as he had need. And Joses . . . having land, sold it, and brought the money, and laid it at the apostles' feet. But a certain man named Ananias, with Sapphira his wife, sold a possession, and kept back part of the price, his wife also being privy to it, and brought a certain part, and laid it at the apostles' feet." Ananias and his wife were rebuked by Peter for their hypocrisy, and fell down dead. (See *Acts* iv. 32-37; v. 1-11.)

113. Heliodorus, the treasurer of King Seleucus, having gone with his guard to the Temple of Jerusalem, to remove the treasure, "there appeared unto them an horse with a terrible rider upon him, and adorned with a very fair covering, and he ran fiercely, and smote at Heliodorus with his forefeet, and it seemed that he

that sat upon the horse had complete harness of gold" (2 *Macc.* iii. 25.)

115. "This Polydore unhappy Priam had formerly sent in secrecy, with a great weight of gold, to be brought up by the King of Thrace [Polymnestor], when he now began to distrust the arms of Troy, and saw the city with close siege blocked up. He, as soon as the power of the Trojans was crushed, and their fortune gone, espousing Agamemnon's interest and victorious arms, breaks every sacred bond, assassinates Polydore, and by violence possesses his gold. Cursed thirst of gold, to what dost thou not drive the hearts of men!" (*Æn.* iii. 49 *sqq.*)

116, 117. Marcus Licinius Crassus, surnamed *Dives*, the Wealthy, was triumvir with Cæsar and Pompey, B.C. 60. He was so notorious for his love of gold, that when he had been slain in a battle with the Parthians, their King, Hyrodes, had molten gold poured down his throat. Florus (*Epitome*, iii. 11) says that his head . . . *ludibrio fuit, neque indigno. Aurum enim liquidum in rictum oris infusum est, ut cujus animus arserat auri cupiditate, ejus etiam mortuum et exsangue corpus auro ureretur.*

128. See the following canto, *vv.* 40-72.

130, 32. Juno, being jealous of Jupiter's love for Latona, drove the latter from place to place, till she reached Delos, which had been a floating island, tossing about in the sea, till Jupiter made it fast in order to receive her. Here she bore him two children—Apollo and Diana—the sun and the moon (*cf. Par.* x. 67, xxii. 139, xxix. 1). See Ovid, *Met.* vi. 189 *sqq.*

136, 140. *Gloria in excelsis Deo, pax hominibus bonæ voluntatis.* ("Glory to God in the highest, and on earth peace, good will toward men.") See *Luke* ii. 8-14.

WITH the thirst for knowledge, which God only can slake, keen within him, hastening along the impeded path to keep pace with his leader, and pierced with sympathetic grief for the souls at his feet, Dante pursues his way, till a shade coming behind them gives them the salutation of peace, to which Virgil answers (1-15). They are on the western side of the mountain, and the sun still neighbours the east, so that Dante casts no shadow, and the new-come soul does not recognise him as one still living in the first life; and so he gathers from the words of Virgil's benediction that he and his companion alike are souls excluded from bliss (16-21). In answer to the question that hereon arises, Virgil explains his own state and Dante's; and to the keen satisfaction of the latter, asks in his turn for an explanation of the earthquake and the shout (22-39). The shade answers that no material or casual thing can affect the sacred ways of the mount. It trembles only when some soul rises from lying prone with the avaricious, or starts from any other point of the mount to ascend to the earthly Paradise (40-60). The repentant souls, though they wish to gain the

Girone V La sete natural che mai non sazia,
se non con l' acqua onde la femminetta
Sammaritana domandò la grazia,
mi travagliava, e pungeami la fretta 4
per la impacciata via retro al mio duca,
e condoleami alla giusta vendetta;
ed ecco, sì come ne scrive Luca 7
che Cristo apparve ai due ch' erano in via,
già surto fuor della sepulcral buca,

term and gather the fruit of their penance, are meanwhile as keen to suffer as once they were to sin; and when their present impulse unites with their ultimate desire and creates the instant will to rise, this in itself is a token and assurance that their purgation is complete, and the whole mountain rings with the praises of the spirits. May they, too, soon be sped upon their way! (61-78). Virgil now asks the shade to reveal himself, and learns that he is the poet Statius. He combines with an enumeration of his own works a glowing tribute to the Æneid and its author; to have lived on earth with whom he would accept another year of exile (79-102). Virgil's glance checks the smile that rises on Dante's face at these words, but not till Statius has caught its flash upon his features. Pressed on either side, the poet is finally released from Virgil's prohibition, and informs Statius that he is indeed in the presence of that very one who strengthened him to sing of men and gods (103-129); whereon Statius, forgetting that he and Virgil are empty shades, drops at his dear master's feet to kiss them (130-136).

The avaricious and the prodigal

The natural thirst which never is sated, save
with the water whereof the poor Samaritan
woman asked the grace,
was burning within me, and haste was goading me
along the encumbered way behind my Leader,
and I was grieving at the just penance;
and lo, even as Luke writes to us that Christ
appeared to the two who were on the way,
already risen from the mouth of the tomb,

Girone V ci apparve un' ombra, e retro a noi venia 10
da piè guardando la turba che giace;
nè ci addemmo di lei, sì parlò pria,
dicendo: "Frati miei, Dio vi dea pace." 13
Noi ci volgemmo subito, e Virgilio
rende' gli il cenno ch' a ciò si conface.
Poi cominciò: "Nel beato concilio 16
ti ponga in pace la verace corte,
che me rilega nell' eterno esilio."
"Come," diss' egli, e parte andavam forte, 19
"se voi siete ombre che Dio su non degni,
chi v' ha per la sua scala tanto scorte?"
E il dottor mio: "Se tu riguardi i segni 22
che questi porta e che l' angel profila,
ben vedrai che coi buon convien ch' ei regni.
Ma perchè lei che dì e notte fila 25
non gli avea tratta ancora la conocchia,
che Cloto impone a ciascuno e compila,
l' anima sua, ch' è tua e mia sirrocchia, 28
venendo su, non potea venir sola,
però ch' al nostro modo non adocchia:
ond' io fui tratto fuor dell' ampia gola 3
d' inferno, per mostrargli, e mostrerolli
oltre, quanto il potrà menar mia scuola.
Ma dinne, se tu sai, perchè tai crolli 34
diè dianzi il monte, e perchè tutti ad una
parver gridare infino ai suoi piè molli?"
Sì mi diè domandando per la cruna 37
del mio disio, che pur con la speranza
si fece la mia sete men digiuna.
Quei cominciò: "Cosa non è che sanza 40
ordine senta la religione
della montagna, o che sia fuor d' usanza.

a shade appeared to us, and came on behind us, gazing at its feet on the prostrate crowd, nor did we perceive it until it first spake,

The avaricious and the prodigal

saying: "My brothers, God give you peace." Quickly we turned us, and Virgil gave back to him the sign that is fitting thereto.

Statius and Virgil

Then began: "May the true court, which binds me in eternal exile, bring thee in peace to the council of the blest."

"How," said he, and meantime we went sturdily, "if ye are shades that God deigns not above, who hath escorted you so far by his stairs?"

And my Teacher: "If thou lookest at the marks which this man bears, and which the angel outlines, clearly wilt thou see 'tis meet he reign with the good.

But since she who spins day and night, had not yet drawn for him the fibre which Clotho charges and packs on the distaff for each one,

his spirit, which is thy sister and mine, coming up, could not come alone, because it sees not after our fashion:

wherefore I was brought forth from Hell's wide jaws to guide him, and I will guide him onward, so far as my school can lead him.

Cause of the Mountain's trembling

But tell us, if thou knowest, why the mount gave before such shakings, and wherefore all seemed to shout with one voice down to its soft base."

Thus, by asking, did he thread the very needle's eye of my desire, and with the hope alone my thirst was made less fasting.

That spirit began: "The holy rule of the mount suffereth naught that is arbitrary, or that is outside custom.

Girone V Libero è qui da ogni alterazione; 43
di quel che il ciel da sè in sè riceve
esserci puote, e non d' altro, cagione:
perchè non pioggia, non grando, non neve, 46
non rugiada, non brina più su cade
che la scaletta dei tre gradi breve.
Nuvole spesse non paion, nè rade, 49
nè corruscar, nè figlia di Taumante,
che di là cangia sovente contrade.
Secco vapor non surge più avante 52
ch' al sommo dei tre gradi ch' io parlai,
ov' ha il vicario di Pietro le piante.
Trema forse più giù poco od assai; 55
ma, per vento che in terra si nasconda,
non so come, quassù non tremò mai.
Tremaci quando alcuna anima monda 58
sentesi, sì che surga, o che si mova
per salir su, e tal grido seconda.
Della mondizia sol voler fa prova, 61
che, tutta libera a mutar convento,
l' alma sorprende, e di voler le giova.
Prima vuol ben; ma non lascia il talento 64
che divina giustizia contra voglia,
come fu al peccar, pone al tormento.
Ed io che son giaciuto a questa doglia 67
cinquecento anni e più, pur mo sentii
libera volontà di miglior soglia.
Però sentisti il tremoto, e li pii 70
spiriti per lo monte render lode
a quel Signor, che tosto su gl' invii."
Così ne disse; e però ch' ei si gode 73
tanto del ber quant' è grande la sete,
non saprei dir quant' ei mi fece prode

The avaricious and the prodigal

Here it is free from all terrestrial change; that which Heaven receives into itself from itself may here operate as cause, and naught else:

Statius continues his discourse on the earthquake and its cause

since neither rain, nor hail, nor snow, nor dew, nor hoarfrost, falls any higher than the short little stairway of the three steps.

Clouds, dense or thin, appear not, nor lightning flash, nor Thaumas' daughter, who yonder oft changes her region.

Dry vapour rises not higher than the top of the three steps which I spake of, where Peter's vicar hath his feet.

It quakes perchance lower down little or much, but by reason of wind which is hidden in the earth, I know not how, it has never quaked up here.

It quakes here when some soul feeleth herself cleansed, so that she may rise up, or set forth, to mount on high, and such a shout follows her.

Of the cleansing the will alone gives proof, which fills the soul, all free to change her cloister, and avails her to will.

She wills indeed before, but that desire permits ĸ not which divine justice sets, counter to will, toward the penalty, even as it was toward the sin.

And I who have lain under this torment five hundred years and more, only now felt free will for a better threshold.

Therefore didst thou feel the earthquake, and hear the pious spirits about the mount give praises to that Lord—soon may he send them above."

Thus he spake to us; and since we enjoy most the draught in proportion as our thirst is great, I could not tell how much he profited me.

Girone V E il savio duca: "Omai veggio la rete 76
che qui vi piglia, e come si scalappia,
per che ci trema, e di che congaudete.
Ora chi fosti piacciati ch' io sappia, 79
e, perchè tanti secoli giaciuto
qui sei, nelle parole tue mi cappia."
"Nel tempo che il buon Tito con l' aiuto 82
del sommo Rege vendicò le fora,
ond' uscì il sangue per Giuda venduto,
col nome che più dura e più onora 85
era io di là," rispose quello spirto,
"famoso assai, ma non con fede ancora.
Tanto fu dolce mio vocale spirto, 88
che, Tolosano, a sè mi trasse Roma,
dove mertai le tempie ornar di mirto.
Stazio la gente ancor di là mi noma; 91
cantai di Tebe, e poi del grande Achille,
ma caddi in via con la seconda soma.
Al mio ardor fur seme le faville, 94
che mi scaldar, della divina fiamma,
onde sono allumati più di mille:
dell' Eneida dico, la qual mamma 97
fummi, e fummi nutrice poetando;
senz' essa non fermai peso di dramma.
E, per esser vivuto di là quando 100
visse Virgilio, assentirei un sole
più che non deggio al mio uscir di bando."
Volser Virgilio a me queste parole 103
con viso che, tacendo, dicea: "Taci."
Ma non può tutto la virtù che vuole:
chè riso e pianto son tanto seguaci 106
alla passion da che ciascun si spicca,
che men seguon voler nei più veraci.

And the wise Leader: "Now I see the net that catches you here, and how one breaks through, wherefore it quakes here, and whereat ye make glad together.

The avaricious and the prodigal

Now may it please thee that I know who thou wast; and why thou hast lain here so many ages, let me learn from thy words."

"What time the good Titus with help of the Highest King avenged the wounds whence issued the blood by Judas sold,

Statius narrates his history

with the name which most endures, and honours most," answered that spirit, "I was yonder, great in fame, but not yet with faith.

So sweet was the music of my words, that me, a Toulousian, Rome drew to herself, where I did merit a crown of myrtle for my brow.

Statius folk yonder still do name me; I sang of Thebes, and then of the great Achilles; but I fell by the way with the second burden.

The sparks, which warmed me, from the divine flame whence more than a thousand have been kindled, were the seeds of my poetic fire:

His reverence for Virgil

of the Æneid I speak, which was a mother to me, and was to me a nurse in poesy; without it I had not stayed the weight of a drachm.

And to have lived yonder, when Virgil was alive, I would consent to one sun more than I owe to my coming forth from exile."

These words turned Virgil to me with a look that silently said: "Be silent." But the virtue which wills is not all powerful;

for laughter and tears follow so closely the passion from which each springs, that they least obey the will in the most truthful.

Girone V Io pur sorrisi, come l' uom ch' ammicca: 109
per che l' ombra si tacque, e riguardommi
negli occhi, ove il sembiante più si ficca.
E "Se tanto lavoro in bene assommi," 112
disse, "perchè la faccia tua testeso
un lampeggiar di riso dimostrommi?"
Or son io d' una parte e d' altra preso: 115
l' una mi fa tacer, l' altra scongiura
ch' io dica; ond' io sospiro, e sono inteso
dal mio maestro; e "Non aver paura," 118
mi disse, "di parlar; ma parla, e digli
quel ch' ei domanda con cotanta cura."
Ond' io: "Forse che tu ti maravigli, 121
antico spirto, del rider ch' io fei;
ma più d' ammirazion vo' che ti pigli.
Questi, che guida in alto gli occhi miei, 124
è quel Virgilio, dal qual tu togliesti
forza a cantar degli uomini e de' Dei.
Se cagione altra al mio rider credesti, 127
lasciala per non vera esser e credi
quelle parole che di lui dicesti."
Già si chinava ad abbracciar li piedi 130
al mio dottor; ma egli disse: "Frate,
non far, chè tu se' ombra, ed ombra vedi."
Ed ei surgendo: "Or puoi la quantitate 133
comprender dell' amor ch' a te mi scalda,
quando dismento nostra vanitate,
trattando l' ombre come cosa salda." 136

1. Dante begins his *Convito* by quoting Aristotle's words (*Metaphysics*, i. 1), that "all men naturally desire knowledge."

2, 3. See *John* iv. 7-15: "Whosoever drinketh of the water that I shall give him shall never thirst;

I did but smile, like one who makes a sign; whereat the shade was silent and looked at me in the eyes, where most the soul is fixed.

The avaricious and the prodigal

And he said: "So may such great toil achieve its end; wherefore did thy face but now display to me a flash of laughter?"

Statius and Virgil

Now am I caught on either side; one makes me keep silence, the other conjures me to speak; wherefore I sigh and am understood

by my Master, and he said to me, "Have no fear of speaking, but speak, and tell him that which he asketh with so great desire."

Wherefore I: "Perchance thou dost marvel, O ancient spirit, at the laugh I gave, but I desire that yet greater wonder seize thee.

He who guideth mine eyes on high, is that Virgil from whom thou drewest power to sing of men and gods.

If thou didst believe other cause for my laughter, set it aside as untrue, and believe it was those words which thou spakest of him."

Already was he stooping to embrace my Teacher's feet; but he said: "Brother, do not so, for thou art a shade and a shade thou seest."

And he, rising: "Now canst thou comprehend the measure of the love which warms me toward thee, when I forget our nothingness, and treat shades as a solid thing."

. . . . The woman saith unto him, Sir, give me this water, that I thirst not . . ."

7-9. *Luke* xxiv. 13-15: "And, behold, two of them went that same day to a village called Emmaus, which was from Jerusalem about threescore furlongs. And

they talked together of all these things which had happened. And it came to pass, that, while they communed together and reasoned, Jesus himself drew near, and went with them."

10 *sqq.* This is the poet Statius, who remains with Dante till the end of the *Cantica* (see below, Canto xxxiii. 134, 135). He was born at Naples about the year 50, and died there *ca.* 96. In making Statius a native of Toulouse (*v.* 89) Dante follows a common medieval error, probably due to a confusion with the poet's contemporary, Lucius Statius, the rhetorician, who really was born at Toulouse. The poet lived mostly at Rome (*v.* 89) during the reign of Vespasian (69-79), whose son, Titus, captured Jerusalem in the year 70 (*vv.* 82-84; *cf Par.* vi. 92, 93 and vii.). The *nome* of *v.* 85 is, of course, that of poet. Statius was author of the *Thebaid* and of the *Achilleid*, a fragment (*vv.* 92, 93), which deal with the expedition of the Seven against Thebes and the Trojan war, respectively, and with which Dante was well acquainted. [The MS. of the *Silvae* was not discovered till the

beginning of the 15th century]. For *v.* 68, see the following canto, *vv.* 92, 93.—*ma non con fede ancora* (*v.* 87): see the following canto, *vv.* 59-91.

15. The early commentators, who probably knew best, say that the regular "countersign" consisted of the words—*Et cum spiritu tuo*, "And with thy spirit."

25-27. Clotho prepared the thread of life, which was spun by Lachesis and cut by Atropos (*cf.* *Inf.* xxxiii. 26; *Purg.* xxv. 79).

30. Being still chained to its body.

33. *Cf.* above, Canto xviii. 46-48.

44. A human soul (see above, Canto xvi. 85 *sqq.*).

50, 51. Iris, the daughter of Thaumas and Electra. In classical mythology she personified the rainbow, and was represented as the messenger of the gods (*cf.* *Par.* xii. 10-12, xxviii. 32, 33, xxxiii. 118).

64. Compare the distinction made between the absolute and the practical will. in *Par.* iv. 100-114.

THE pilgrims have already begun to mount the stair that leads to the sixth circle. Another P has been struck by an angel-wing from Dante's brow, and the blessing pronounced on those that thirst after righteousness (1-6). Virgil, with friendly insistance, presses to know how so great a soul as that of Statius could have harboured so puny a vice as avarice; whereon the other acknowledges with a smile the tender friendliness which this very perplexity implies, but answers that the keen scent of friendship is this time following a false track, for it is prodigality, not avarice, that has kept him more than five hundred years a prisoner in the fifth circle, where the two opposing sins are punished together. Nor had he escaped the pains of Hell for his offence, though committed in ignorance, had he not read a hidden warning in lines of Virgil's own (7-54). Virgil goes on to ask how Statius became a Christian, for there is no indication in his poems of his conversion; and Statius answers that it was Virgil's self who, like one passing through the night, bearing a lantern

Salita al Girone VI

Già era l' angel retro a noi rimaso,
l' angel che n' avea volti al sesto giro,
avendomi dal viso un colpo raso;
e quei ch' hanno a giustizia lor disiro, 4
detto n' avea beati, e le sue voci
con *sitiunt*, senz' altro, ciò forniro.
Ed io, più lieve che per l' altre foci, 7
m' andava sì che senza alcun labore
seguiva in su gli spiriti veloci;
quando Virgilio cominciò: "Amore, 10
acceso di virtù, sempre altro accese,
pur che la fiamma sua paresse fuore:

behind him, had lightened the path for the feet of others, though not for his own. It was that prophetic *Eclogue* which had revealed the truth to him, and won his sympathy for the persecuted saints; but he concealed his faith, and had atoned for his laggard love in the circle of the slothful for over four hundred years (55-93). Statius in his turn now questions Virgil as to the fate of other Latin poets, and Virgil tells him of the sad and noble life in Limbo, of the Greek and Latin poets there, and of the heroic souls whose story Statius himself had told (94-114). It is past ten o'clock in the morning when the pilgrims issue upon the sixth terrace, and, with the tacit approval of Statius, follow their usual course with the sun counter-clockwise, Dante eagerly hearkening to the converse of the two Latin poets (115-129). This is the circle of the gluttons; and the pilgrims encounter a wondrous tree, fruit-laden, and bedewed with clear water from a neighbouring fall, from the midst of the foliage of which a voice recites examples of abstinence (130-154).

The Angel of Liberality

Already was the angel left behind us, the angel that had turned us to the sixth circle, having erased a scar from my face,

The fifth Beatitude

and had said to us that those who have their desire to righteousness were blessed, and his words accomplished that with *sitiunt*, and naught else.

And I, lighter than by the other passages, went on so that without any toil I was following the fleet spirits upward,

when Virgil began: "Love, kindled by virtue, hath ever kindled other love, if but its flame were shown forth:

Salita al Girone VI

onde, dall' ora che tra noi discese 13
nel limbo dello inferno Juvenale,
che la tua affezion mi fe' palese,
mia benvoglienza inverso te fu quale 16
più strinse mai di non vista persona,
sì ch' or mi parran corte queste scale.
Ma dimmi, e come amico mi perdona 19
se troppa sicurtà m' allarga il freno,
e come amico omai meco regiona:
Come potè trovar dentro al tuo seno 22
loco avarizia, tra cotanto senno
di quanto, per tua cura, fosti pieno?"
Queste parole Stazio mover fenno 25
un poco a riso pria; poscia rispose:
"Ogni tuo dir d' amor m' è caro cenno.
Veramente più volte appaion cose, 28
che danno a dubitar falsa matera,
per le vere ragion che sono ascose.
La tua domanda tuo creder m' avvera 31
esser ch' io fossi avaro in l' altra vita,
forse per quella cerchia dov' io era.
Or sappi ch' avarizia fu partita 34
troppo da me, e questa dismisura
migliaia di lunari hanno punita;
e, se non fosse ch' io drizzai mia cura, 37
quand' io intesi là dove tu esclame,
crucciato quasi all' umana natura:
'Perchè non reggi tu, o sacra fame 40
dell' oro, l' appetito de' mortali?'
voltando sentirei le giostre grame.
Allor m' accorsi che troppo aprir l' ali 43
potean le mani a spendere, e pente' mi
così di quel come degli altri mali.

wherefore from that hour when Juvenal, who made thy affection manifest to me, descended among us in the limbo of Hell

The sin of Statius

my goodwill towards thee hath been such as never yet did bind to an unseen person, so that now these stairs will seem short to me.

But tell me, and as a friend forgive me if too great confidence slacken my rein, and talk with me now as with a friend :

How could avarice find place in thy breast, amid so much wisdom as by thy diligence thou wast filled with ? "

These words first moved Statius a little to laughter ; then he answered : " Every word of thine is a precious token of love to me.

Truly many times things appear that give false matter for doubting, because of the true reasons which are hidden.

Thy question proves to me thy belief to be, that I was avaricious in the other life, perchance because of that circle where I was.

Now know that avarice was too far parted from me, and this excess thousands of moons have punished ;

and were it not that I set straight my inclination, when I gave heed to the lines where thou exclaimest, angered as 'twere against human nature:

'Wherefore dost thou not regulate the lust of mortals, O hallowed hunger of gold ? '—at the rolling I should feel the grievous jousts.

Then I perceived that our hands could open their wings too wide in spending, and I repented of that as well as of other sins.

Salita al Girone VI

Quanti risurgeran coi crini scemi, 46
per ignoranza, che di questa pecca
toglie il penter vivendo, e negli estremi!

E sappi che la colpa, che rimbecca 49
per dritta opposizione alcun peccato,
con esso insieme qui suo verde secca.

Però, s' io son tra quella gente stato 52
che piange l' avarizia, per purgarmi,
per lo contrario suo m' è incontrato."

"Or quando tu cantasti le crude armi 55
della doppia tristizia di Jocasta,"
disse il cantor de' bucolici carmi,

"per quello che Cliò teco lì tasta, 58
non par che ti facesse ancor fedele
la fè, senza la qual ben far non basta.

Se così è, qual sole o quai candele 61
ti stenebraron sì, che tu drizzasti
poscia di retro al pescator le vele?"

Ed egli a lui: "Tu prima m' inviasti 64
verso Parnaso a ber nelle sue grotte,
e poi appresso Dio m' alluminasti.

Facesti come quei che va di notte, 67
che porta il lume retro e sè non giova,
ma dopo sè fa le persone dotte,

quando dicesti: 'Secol si rinnova; 70
torna giustizia e primo tempo umano,
e progenie discende dal ciel nuova.'

Per te poeta fui, per te cristiano; 73
ma perchè veggi me' ciò ch' io disegno,
a colorare stenderò la mano.

Già era il mondo tutto quanto pregno 76
della vera credenza, seminata
per li messaggi dell' eterno regno;

How many will rise again with shorn locks, through ignorance, which taketh away repentance of this sin during life and at the last hour!

The sin of Statius

And know that the offence which repels any sin by its direct opposite, here, together with it, dries up its luxuriance.

Therefore if I, to purge me, have been among that people who bewail avarice, this hath befallen me because of its contrary."

"Now when thou didst sing of the savage strife of Jocasta's twofold sorrow," said the singer of the Bucolic lays,

His conversion to Christianity

"by that which Clio touches with thee there, it seems not that faith had yet made thee faithful, without which good works are not enough.

If this be so, what sun or what candles dispelled the darkness for thee, so that thou didst thereafter set thy sails to follow the Fisherman?"

And he to him: "Thou first didst send me towards Parnassus to drink in its caves, and then didst light me on to God.

Thou didst like one who goes by night, and carries the light behind him, and profits not himself, but maketh persons wise that follow him,

when thou saidst: 'The world is renewed, justice returns and the first age of man, and a new progeny descends from heaven.'

Through thee I was a poet, through thee a Christian, but that thou mayst see better what I outline I will put forth my hand to fill in colour.

Already the whole world was big with the true belief, sown by the apostles of the everlasting kingdom;

Salita al Girone VI

e la parola tua sopra toccata 79
sì consonava ai nuovi predicanti,
ond' io a visitarli presi usata.

Vennermi poi parendo tanto santi, 82
che, quando Domizian li perseguette,
senza mio lagrimar non fur lor pianti.

E mentre che di là per me si stette, 85
io li sovvenni, e lor dritti costumi
fer dispregiare a me tutte altre sette;

e pria ch' io conducessi i Greci ai fiumi 88
di Tebe, poetando, ebb' io battesmo;
ma per paura chiuso cristian fu' mi

lungamente mostrando paganesmo; 91
e questa tepidezza il quarto cerchio
cerchiar mi fe' più ch' al quarto centesmo.

Tu dunque, che levato hai il coperchio 94
che m' ascondeva quanto bene io dico,
mentre che del salire avem soperchio,

dimmi dov' è Terenzio nostro antico, 97
Cecilio, Plauto e Varro, se lo sai;
dimmi se son dannati, ed in qual vico."

"Costoro, e Persio, ed io, e altri assai," 100
rispose il duca mio, "siam con quel Greco
che le Muse lattar più ch' altro mai,

nel primo cinghio del carcere cieco. 103
Spesse fiate ragioniam del monte,
che sempre ha le nutrici nostre seco.

Euripide v' è nosco ed Antifonte, 106
Simonide, Agatone ed altri piùe
Greci, che già di lauro ornar la fronte.

Quivi si veggion delle genti tue 109
Antigone, Deifile ed Argia,
ed Ismene sì trista come fue.

and thy words, touched on above, harmonised so with the new preachers, that the habit took me of visiting them.

Statius' conversion to Christianity

They then became so holy in my sight, that when Domitian persecuted them, their wailings were not without tears of mine.

And while by me yon world was trod, I succoured them, and their righteous lives made me despise all other sects;

and ere in my poem I had brought the Greeks to Thebes' rivers, I received baptism, but through fear I was a secret Christian,

long time pretending paganism; and this lukewarmness made me speed round the fourth circle more than four times a hundred years.

Thou therefore, who hast lifted the covering which hid from me the great good I tell of, while we have time to spare on the ascent,

The worthies of antiquity

tell me, where is our ancient Terence, Cæcilius, Plautus, and Varro if thou knowest; tell me if they are damned, and in what ward."

"They, and Persius, and I, and many others," my Leader answered, "are with that Greek to whom the Muses gave suck more than to any other,

in the first circle of the dark prison. Ofttimes we talk of the mount which hath our foster-mothers ever with it.

Euripides is there with us, and Antiphon, Simonides, Agathon, and many other Greeks, who once decked their brows with laurel.

There are seen of thy people Antigone, Deiphyle and Argia, and Ismene so sad as she was.

Salita al Girone VI

Vedesi quella che mostrò Langia; 112
evvi la figlia di Tiresia, e Teti,
e con le suore sue Deidamia."

Tacevansi ambo e due già li poeti, 115
di nuovo attenti a riguardare intorno,
liberi dal salire e dai pareti;

Girone VI

e già le quattro ancelle eran del giorno 117
rimase addietro, e la quinta era al temo,
drizzando pure in su l' ardente corno;

quando il mio duca: "Io credo ch'allo estremo 121
le destre spalle volger ci convegna,
girando il monte come far solemo."

Così l' usanza fu lì nostra insegna, 124
e prendemmo la via con men sospetto
per l' assentir di quell' anima degna.

Elli givan dinanzi, ed io soletto 127
diretro, ed ascoltava i lor sermoni
ch' a poetar mi davano intelletto.

Ma tosto ruppe le dolci ragioni 130
un arbor che trovammo in mezza strada,
con pomi ad odorar soavi e buoni.

E come abete in alto si digrada 133
di ramo in ramo, così quello in giuso,
cred' io perchè persona su non vada.

Dal lato, onde il cammin nostro era chiuso, 136
cadea dell' alta roccia un liquor chiaro,
e si spandeva per le foglie suso.

Li due poeti all' arbor s' appressaro; 139
ed una voce per entro le fronde
gridò: "Di questo cibo avrete caro."

Poi disse: "Più pensava Maria onde 142
fosser le nozze orrevoli ed intere,
ch' alla sua bocca, ch' or per voi risponde.

There is seen she who showed Langia; there is Tiresias' daughter, and Thetis, and Deidamia with her sisters."

The worthies of antiquity

Now were both poets silent, intent anew on gazing around, freed from the ascent and from the walls;

The gluttonous

and already four handmaids of the day were left behind, and the fifth was at the chariot pole, directing yet upward its flaming horn,

when my Leader: "I think it behoves us to turn our right shoulders to the edge and circle the mount as we are wont to do."

Thus custom there was our guide, and we took up our way with less doubt because of the assent of that worthy spirit.

They journeyed on in front, and I, solitary, behind; and I hearkened to their discourse which gave me understanding in poesy.

But soon the sweet converse was broken by a tree which we found in the midst of the way, with fruit wholesome and pleasant to smell.

The progress of the three poets is hindered by a tree

And even as a pine tree grows gradually less from bough to bough upwards, so did that downwards; I think so that none may go up.

On the side where our path was blocked, a clear spring fell from the high rock and spread itself above over the leaves.

The two poets drew near the tree; and a voice from within the foliage cried: "Of this food ye shall have scarcity."

from which are recited Examples of Temperance—

Then it said: "Mary thought more how the wedding-feast might be honourable and complete, than of her own mouth, which now answers for you.

The Virgin Mary

Girone VI E le Romane antiche per lor bere 145
contente furon d' acqua, e Daniello
dispregiò cibo ed acquistò sapere.
Lo secol primo quant' oro fu bello; 148
fe' saporose con fame le ghiande,
e nettare con sete ogni ruscello.
Mele e locuste furon le vivande 151
che nutriro il Batista nel diserto;
per ch' egli è glorioso, e tanto grande
quanto per l' Evangelio v' è aperto." 154

4-6. *Matt.* v. 6: *Beati qui* [*esuriunt et*] *sitiunt justitiam*; "Blessed are they which do [hunger and] thirst after righteousness." The words of this Beatitude that have been placed in square brackets are reserved for the Angel of the sixth terrace (see below, Canto xxiv. 151-154).

13. Juvenal, the satirist, lived *ca.* 47-130; he praises Statius in the seventh Satire, *v.* 82 *sqq.*

37-42. Dante frequently misunderstood the classical Latin writers. He evidently read them with the same ease and security and the same keen appreciation but frequent misconception with which an Englishman, who has made no special study of Elizabethan English, reads Shakespeare. But if he really took Virgil's *quid non mortalia pectora cogis Auri sacra fames* (*Æn.* iii. 56, 57) to mean that a moderate, and therefore hallowed, desire for wealth ought to moderate extravagance, it constitutes a more portentous blunder in Latinity than any other that can be brought home to him. Many ingenious attempts have been made to escape this; but the only legitimate one is to suppose that Dante, while understanding the sense in which Virgil uttered the words, considered himself justified in supposing that his writings, like the Scripture, had many senses, and that for purposes of edification we must look into all the possible meanings that any passage might have apart from the context in which it occurs. [For the context of the passage in question, see above, Canto xx. 115, *note*]. And, as a matter of fact, this was the

And the Roman women of old were content with water for their drink, and Daniel despised food and gained wisdom.

The gluttonous. Examples of Temperance—

The first age was fair as gold; it made acorns savoury with hunger, and every stream nectar with thirst.

The Roman women and Daniel

The Golden Age

Honey and locusts were the meat which nourished the Baptist in the wilderness; therefore he is glorious, and so great as in the Gospel is revealed to you.

John the Baptist

generally received theory in Dante's day.—Verse 42 alludes to the punishment of the Avaricious and Prodigal in Hell (see *Inf.* vii. 22 *sqq.*).

46. *Cf.* *Inf.* vii. 56, 57.

49-51. The idea of virtue being the mean between two extremes is, of course, the guiding principle of Aristotle's *Ethics*, but it does not harmonise well with the Christian scheme, which regarded many extremes that Aristotle actually or hypothetically condemned, as virtues. In the Christian scheme, for instance, there could be no excess of self-denial or of humility. In his abstract ethical sympathies, if not in his concrete instincts, Dante is far more Christian than Aristotelian, and can therefore find no room for the consistent application of the Aristotelian doctrine, which is indeed conspicuous by its absence from the *Commedia*. But here, where he finds a concrete instance which appeals to him, he takes the opportunity of expressing it as a general principle.

55-60. Jocasta, the mother, and afterwards the wife, of Oedipus, by whom she had the two sons alluded to in *Inf.* xxvi. 53, 54 (see *note*). Virgil (here called *cantor de' bucolici carmi*, probably in anticipation of the verses from his fourth Eclogue quoted below) is not referring to the invocation to Clio, the Muse of History, with which the *Thebaid* begins, but to the pagan theme and entirely pagan treatment of the whole poem.

63. *pescator*, "the Fisherman," *i.e.* St Peter.

66-73. *Magnus ab integro sæculorum nascitur ordo Jam redit et virgo, redeunt Saturnia regna; Jam nova progenies cælo demittitur alto* (Virgil, Eclogue iv. 5-7). No one who reads Virgil's fourth Eclogue can fail to be impressed by its similarity to "Messianic" passages of the Old Testament, particularly Isaiah. It is easy to understand that it was universally accepted as a divinely inspired prophetic utterance in the Middle Ages. It seems probable that, as a matter of fact, the poem is an indirect imitation of Isaiah, for the Jews of Alexandria wrote a number of Sibylline verses; that is to say, Greek hexameters embodying their religious ideas, and largely based on Scripture, which they put into the mouths of the Sibyls. Some of these date from pre-Christian times, and Virgil may well have come across them, have been struck by them, and have combined them with features of the pagan tradition in this remarkable poem.

83. The Emperor Domitian (81-96) is accused by Eusebius and Tertullian of having cruelly persecuted the Christians; but there is no contemporary evidence of this.

88, 89. With these words Statius is generally supposed to indicate the entire *Thebaid*, not any particular episode in the poem. We have no record of Statius' conversion.

97-108. All these writers, divided into two groups, Roman and Greek respectively, are in Limbo, together with Homer (*vv.* 101-103). Verses 104 and 105 refer, of course, to Mount Parnassus and the Muses.

Terence (195-159, B.C.), Caecilius Statius (d. 168, B.C.), Plautus (254-184, B.C.): comic poets; Varro (born 82, B.C.): author of epics and satires [perhaps the reading should be *Vario*; in which case the reference is to Lucius Varius Rufus, author of a tragedy and epics, who lived in the Augustan Age and is mentioned by Horace, *Ars Poet.*, 54, 55, together with Caecilius and Plautus]; Persius (34-62): the satirist.—Euripides (480-441, B.C.), Antiphon and Agathon (*ca.* 448-400, B.C.): tragic poets; Simonides (*ca.* 556-467, B.C.): lyric poet.

109-114. The *genti* of Statius are the people he celebrates in the *Thebaid* and *Achilleid:*—

Antigone and Ismene: daughters of Oedipus, by his mother Jocasta, and sisters of Eteocles and Polynices (see above, *vv.* 55-60, *note*); Deiphile (the mother of Diomed) and Argia (the wife of Polynices): daughters of Adrastus, King of Argos; Hypsipyle (*v.* 112; *cf. Inf.* xviii. 91-95) to whom Lycurgus had entrusted his son, Archemorus, directed the seven heroes who fought against Thebes to a fountain called Langia, and, the child having been killed by a serpent in her absence, Lycurgus would have slain her, had not her sons came to the rescue (see below, Canto xxvi. 94, 95, and *cf. Conv.* iii. 11: 165-169); for Tiresias and his daughter Manto, see *Inf.* xx. 40-45, 52 *sqq.* and 55-93, *note*; for Thetis and Deidamia, see *Inf.* xxvi. 61, 62, *note.*

118-120. It is past 10 A.M. *Cf.* above, Canto xii. *v.* 81.

131-138. Some commentators hold that because the companion tree, situated at the end of the terrace, was raised from the tree of knowledge of good and evil (see below, Canto xxiv. 116, 117), the present tree must have some connection with the tree of life (*Gen.* ii. 9). But this appears somewhat doubtful.

142-144. Dante has used this incident once already, as an example of generosity (see above, Canto xiii. 28-30).

145, 146. Thomas Aquinas, in a passage recommending sobriety to women and young people, quotes the words of Valerius Maximus (II. i. 3.): *Vini usus olim romanis fœminis ignotus fuit.*

146, 147. See *Dan.* i. 8, 17: "But Daniel purposed in his heart that he would not defile himself with the portion of the king's meat, nor with the wine which he drank: . . . and Daniel had understanding in all visions and dreams."

148-150. For the Golden Age, *cf. Inf.* xiv. 96, 106 and 112, and *Purg.* xxviii. 139-144. See, too, Ovid, *Met.* i. 103 *sqq.*, whose description Dante may have had in mind.

151-154. For the locusts and honey eaten by John the Baptist, see *Matt.* iii. 4, *Mark* i. 6; and for his glory and greatness, see *Matt.* xi. 11, *Luke* vii. 28.

DANTE'S eyes search the foliage of the tree till he is summoned to advance by Virgil. Then he hears the cry, at once grievous and soothing, of the souls who presently overtake the travellers and turn to look upon them as they pass, though without pausing (1-21). These are the once gluttonous souls, with faces now drawn by thirst and hunger, so emaciated that the extremest examples of famine in sacred or profane records rush to Dante's mind. Their eye-sockets are like rings that have lost their gems; and he who reads *omo* (homo) on the face of man would find the three strokes of the *m* writ plain enough in the gaunt bones of cheek and nose (22-33). How can the fruit and trickling water work in such fashion on the shadowy forms? (34-39). One of them turns his eyes from deep down in the sockets upon Dante, who, when he speaks, recognises his old companion Forese; and each of the astonished friends demands

Girone VI Mentre che gli occhi per la fronda verde
ficcava io così, come far suole
chi retro agli uccellin sua vita perde,
lo più che padre mi dicea: "Figliuole, 4
vienne oramai, chè il tempo che c' è imposto
più utilmente compartir si vuole."
Io volsi il viso e il passo non men tosto 7
appresso ai savi, che parlavan sìe
che l' andar mi facean di nullo costo.
Ed ecco piangere e cantar s' udie: 10
"*Labia mea Domine*," per modo
tal che diletto e doglia parturìe.
"O dolce padre, che è quel ch' i' odo?" 13
comincia' io; ed egli: "Ombre che vanno
forse di lor dover solvendo il nodo."

priority of satisfaction for his own amazed curiosity (40-60). Forese explains that there are other trees like to this, and that each renews the pain of the purging souls; nay, rather their solace; for they exult in crucifying with Christ the old Adam in them (61-75). Forese further shows how he owes to his widowed Nella his speedy promotion to the sweet bitterness of torment. She is all the dearer to God in proportion to the loneliness of her virtue in the place of infamy in which she lives (76-96). Forese proceeds to denounce the dissolute fashions of the women of Florence (97-111). Dante must now in his turn unfold the story of how he had been rescued from the worldly life which he and Forese had once lived together, of the strange journey on which Virgil has conducted him, of the promise that he shall meet Beatrice, and of the manner in which they have encountered Statius (112-133).

The gluttonous

While I was thus fixing mine eyes through the green leaves, even as he is wont to do who throws away his life after birds,

my more than father said to me: "Son, come now onward, for the time which is allotted to us must be more usefully apportioned."

I turned my face, and my step not less quickly, towards the sages, who were discoursing so that they made the going of no cost to me.

And lo, in tears and song was heard: "*Labia mea Domine*," in such manner that it gave birth to joy and grief.

"O sweet Father, what is that which I hear?" began I; and he: "Shades that perchance go loosening the knot of their debt."

Girone VI Sì come i peregrin pensosi fanno, 16
giugnendo per cammin gente non nota,
che si volgono ad essa e non ristanno:
così di retro a noi, più tosto mota, 19
venendo e trapassando, ci ammirava
d' anime turba tacita e devota.
Negli occhi era ciascuna oscura e cava, 22
pallida nella faccia, e tanto scema
che dall' ossa la pelle s' informava.
Non credo che così a buccia strema 25
Eresitone fosse fatto secco,
per digiunar, quando più n' ebbe tema.
Io dicea fra me stesso pensando: "Ecco 28
la gente che perdè Jerusalemme,
quando Maria nel figlio die' di becco."
Parean l' occhiaie anella senza gemme: 31
chi nel viso degli uomini legge *omo*,
ben avria quivi conosciuto l' *emme*.
Chi crederebbe che l' odor d' un pomo 34
si governasse, generando brama,
e quel d' un' acqua, non sapendo como?
Già era in ammirar che sì gli affama, 37
per la cagione ancor non manifesta
di lor magrezza e di lor trista squama;
ed ecco del profondo della testa 40
volse a me gli occhi un' ombra, e guardò fiso,
poi gridò forte: "Qual grazia m' è questa?"
Mai non l' avrei riconosciuto al viso; 43
ma nella voce sua mi fu palese
ciò che l' aspetto in sè avea conquiso.
Questa favilla tutta mi raccese 46
mia conoscenza alla cambiata labbia,
e ravvisai la faccia di Forese.

Even as musing wayfarers do, who on overtaking strange folk by the way, turn round to them and stay not, **The gluttonous**

so behind us, moving more quickly, coming, and passing by, a throng of spirits, silent and devout, was gazing upon us in wonder.

Dark and hollow-eyed was each one, pallid of face, and so wasted away that the skin took form from the bones. **Their punishment**

I do not believe that Erysichthon became thus withered to the very skin by hunger, when greatest fear he had thereof.

I said in thought within me: "Behold the people that lost Jerusalem when Mary fed on her child."

Their eye-sockets seemed gemless rings: he who reads 'omo' in the face of man would clearly have recognised there the 'm.'

Who, not knowing the reason, would believe that the scent of fruit and that of water had thus wrought, by begetting desire?

Already I was in astonishment at what thus famishes them, because of the reason not yet manifest, of their leanness, and of their sad scurf,

when lo, from the hollow of the head a shade turned its eyes to me and fixedly did gaze; then cried aloud: "What grace is this to me?" **Forese Donati**

Never had I recognised him by the face, but in his voice, was revealed to me, that which was blotted out in his countenance.

This spark rekindled within me all my knowledge of the changed features, and I recognised the face of Forese.

Girone VI "Deh non contendere all' asciutta scabbia, 49
che mi scolora," pregava, "la pelle,
nè a difetto di carne ch' io abbia;
ma dimmi il ver di te, e chi son quelle 52
due anime che là ti fanno scorta;
non rimaner che tu non mi favelle."
"La faccia tua, ch' io lagrimai già morta, 55
mi dà di pianger mo non minor doglia,"
rispos' io lui, "veggendola sì torta.
Però mi di', per Dio, che sì vi sfoglia; 58
non mi far dir mentr' io mi maraviglio,
chè mal può dir chi è pien d' altra voglia."
Ed egli a me: "Dall' eterno consiglio 61
cade virtù nell' acqua, e nella pianta
rimasa retro, ond' io sì m' assottiglio.
Tutta esta gente, che piangendo canta, 64
per seguitar la gola oltra misura
in fame e in sete qui si rifà santa.
Di bere e di mangiar n' accende cura 67
l' odor ch' esce del pomo, e dello sprazzo
che si distende su per la verdura.
E non pure una volta, questo spazzo 70
girando, si rinfresca nostra pena,
io dico pena e dovrei dir sollazzo;
chè quella voglia all' arbore ci mena, 73
che menò Cristo lieto a dire: 'Eli,'
quando ne liberò con la sua vena."
Ed io a lui: "Forese, da quel dì 76
nel qual mutasti mondo a miglior vita,
cinqu' anni non son volti infino a qui.
Se prima fu la possa in te finita 79
di peccar più, che sorvenisse l' ora
del buon dolor ch' a Dio ne rimarita,

The gluttonous

Forese and Dante

"Ah stare not," he prayed, "at the dry leprosy which discolours my skin, nor at any default of flesh that I may have,

but tell me sooth of thyself, and who those two spirits are that there make thy escort; abide thou not without speaking to me."

"Thy face," answered I him, "which in death I wept for once, gives me now not less grief, even unto tears, seeing it so disfigured.

Therefore tell me, in God's name, what strips you so; make me not talk while I am marvelling, for ill can he speak who is full of other desire."

And he to me: "From the eternal counsel virtue descends into the water, and into the tree left behind, whereby I thus do waste away.

All this people, who weeping sing, sanctify themselves again in hunger and thirst, for having followed appetite to excess.

The scent which issues from the fruit, and from the spray that is diffused over the green, kindles within us a desire to eat and to drink.

And not once only, while circling this road, is our pain renewed, I say pain and ought to say solace;

for that desire leads us to the tree, which led glad Christ to say: 'Eli' when he made us free with his blood."

And I to him: "Forese, from that day on which thou didst change the world for a better life, not five years have revolved till now.

If power to sin more came to an end in thee ere the hour supervened of the holy sorrow which weds us anew to God,

Girone VI come se' tu quassù venuto? Ancora 82
io ti credea trovar laggiù di sotto,
dove tempo per tempo si ristora."
Ed egli a me: "Sì tosto m' ha condotto 85
a ber la dolce assenzio de' martiri
la Nella mia col suo pianger dirotto;
con suoi preghi devoti e con sospiri 88
tratto m' ha della costa ove s' aspetta,
e liberato m' ha degli altri giri.
Tant' è a Dio più cara e più diletta 91
la vedovella mia, che molto amai,
quanto in bene operare è più soletta:
chè la Barbagia di Sardigna assai 94
nelle femmine sue è più pudica
che la Barbagia dov' io la lasciai.
O dolce frate, che vuoi tu ch' io dica? 97
Tempo futuro m' è già nel cospetto,
cui non sarà quest' ora molto antica,
nel qual sarà in pergamo interdetto 100
alle sfacciate donne Fiorentine
l' andar mostrando con le poppe il petto.
Quai Barbare fur mai, quai Saracine, 103
cui bisognasse, per farle ir coperte,
o spiritali o altre discipline?
Ma se le svergognate fosser certe 106
di quel che il ciel veloce loro ammanna,
già per urlare avrian le bocche aperte:
chè, se l' antiveder qui non m' inganna, 109
prima fien triste che le guance impeli
colui che mo si consola con nanna.
Deh, frate, or fa che più non mi ti celi; 112
vedi che non pur io, ma questa gente
tutta rimira là dove il sol veli."

how art thou come up here? I thought to find thee yet down below, where time for time is repaid."

The gluttonous

And he to me: "Thus soon hath led me to drink the sweet wormwood of the torments, my Nella by her flood of tears;

Forese contrasts his wife's virtues

by her prayers devout and by sighs she hath brought me from the borders where they wait, and set me free from the other circles.

So much more precious and beloved of God is my dear widow, whom I loved so well, as she is the more lonely in good works;

for the Barbagia of Sardinia is far more modest in its women than the Barbagia where I left her.

with the vices of the other Florentine women

O sweet brother, what wouldst thou have me say? Already in my vision is a time to come to which this hour shall not be very old,

when the brazen-faced women of Florence shall be forbidden from the pulpit to go abroad showing their breasts with the paps.

What Barbary, what Saracen women ever lived, to whom either spiritual, or other discipline were necessary, to make them go covered?

But if the shameless creatures were assured of what swift heaven is preparing for them, already would they have their mouths open to howl:

for if prevision here beguile me not, they shall be sorrowing ere he shall clothe his cheeks with down, who now is soothed with lullaby.

Pray brother, look that thou hide thee no longer from me; thou seest that not only I, but all this people are gazing where thou veilest the sun."

Girone VI Per ch' io a lui: "Se ti riduci a mente 115
qual fosti meco e quale io teco fui,
ancor fia grave il memorar presente.
Di quella vita mi volse costui 118
che mi va innanzi, l' altr' ier, quando tonda
vi si mostrò la suora di colui—"
(e il sol mostrai). "Costui per la profonda 121
notte menato m' ha da' veri morti,
con questa vera carne che il seconda.
Indi m' han tratto su li suoi conforti, 124
salendo e rigirando la montagna,
che drizza voi che il mondo fece torti.
Tanto dice di farmi sua compagna, 127
ch' io sarò là dove fia Beatrice;
quivi convien che senza lui rimagna.
Virgilio è questi che così mi dice 130
(e addita' lo), e quest' altro è quell' ombra
per cui scosse dianzi ogni pendice
lo vostro regno che da sè lo sgombra." 133

11. "O Lord, open thou my lips; and my mouth shall shew forth thy praise" (*Ps.* li. 15). [All the offices begin with the invocation *Domine labia mea aperies.*]

25-27. The Thessalian, Erysichthon, cut down an oak in the sacred grove of Ceres, whereupon the goddess punished him by making him endure such hunger that he was reduced to gnawing his own flesh; of which, by that time, there was so little left that his hunger opened the yet more terrible prospect of death by starvation (Ovid, *Met.* viii. 738-878).

28-30. During the siege of Jerusalem by Titus, the famine became so terrible, that a Jewess, named Mary, killed her child and devoured it (see Josephus, *De Bello Jud.* vi. 3).

32, 33. Longfellow quotes an interesting passage from a sermon of Brother Berthold (a Franciscan

The gluttonous

Forese and Dante

Wherefore I to him: "If thou bring back to mind what thou hast been with me and what I have been with thee, the present memory will still be grievous.

From that life he who goeth before me did turn me, the other day, when full was shown to you the sister of him,"

(and I pointed to the sun). "This one through the deep night hath led me from the truly dead, in this solid flesh which follows him.

Thence his comforts have brought me up, ascending and circling the mount, which makes you straight whom the world made crooked.

So long he talks of making me his comrade, until I shall be there where Beatrice will be; there must I remain bereft of him.

Virgil is he who thus speaks to me (and I pointed to him) and this other is that shade for whom before in every scarp your realm did shake which now discharges him from itself."

friar who lived at Regensburg in the 13th century), which proves, what is indeed implied in Dante's words, that this conception was current at the time.

40 *sqq.* This is Dante's friend, Forese Donati, the brother of Corso (see the following canto, *vv.* 79-90) and of Piccarda (see the following canto, *vv.* 10, 13-15, and *Par.* iii. 34 *sqq.*, especially the *note* to *v.* 49). Forese, who bore the nickname of Bicci Novello, died on July 28, 1296 (*v.* 78). For his relations with Dante, which throw considerable light on the somewhat unedifying but highly interesting and important period of our poet's life that followed the death of Beatrice, see *vv.* 115-119 and *cf.* Gardner, p. 14 *sq.*

73-75. "And about the ninth hour Jesus cried

with a loud voice, saying, Eli, Eli, lama sabachthani? that is to say, My God, my God, why hast thou forsaken me?" (*Matt.* xxviii. 46, *Mark* xv. 34).—*quella voglia*—the desire to conform our will to the will of God

79-84. 'If you delayed repentance till the last moment, how is it that you are not still in the Antipurgatorio?'

85-93. In one of the sonnets referred to below (*note* to *vv.* 115-119) Dante describes Forese's neglect of his wife, Nella, but with a coarseness that is well-nigh incredible. The present passage may have been intended by the poet to atone in a measure for that poem, and to offer the widow some consolation by representing Forese, in his new condition, as one of the tenderest of husbands.

94-111. Dante compares the shamelessness of the Florentine women with that of the women in Barbagia (a mountainous district in the south of Sardinia),

who are said to have been descended either from the Vandals or the Saracens. We have no contemporary record of sermons or decrees relating to this subject. A law dealing with a kindred matter—the luxury of the women—is mentioned by Villani (ix. 245) as having been passed in 1324. See *Par.* xv. 99 *sqq.*

115-119. These verses afford a clear proof that the life from which Virgil rescued Dante was not merely one of philosophical or religious error, as has been contended, but of moral unworthiness. There is still extant a poetical correspondence between Dante and Forese (consisting of three sonnets by the former and two by the latter) on a level quite beneath anything else that we possess of Dante's. The two friends rail at each other in a vein which may have been meant playfully, but is extremely stinging and anything but refined.

119, 120. See *Inf.* xx. 127-129.

127-129. See *Inf.* i. 112-126

THE souls gather in amazement round the living man; who utters a surmise to his friend that Statius is perchance lingering on his way for the sake of Virgil's companionship; and then questions him concerning his sister Piccarda, and learns that she is already in heaven (1-15). The souls are so emaciated as to be barely recognisable, and Forese names a number of them as he points them out to Dante; an office which they accept with complacency, for recognition can bring no added shame, but may bring sympathy or aid to souls in Purgatory (16-33). Amongst them is Buonagiunta da Lucca, a poet of the old school of Guittone of Arezzo, who mutters a prophecy concerning a child of the name of Gentucca, whose gracious offices to Dante when she comes to woman's estate, shall give him tender associations with that city of Lucca which he and others have so fiercely denounced (34-48). Then he questions Dante as to the secret of the new school of Tuscan poetry which has superseded the one to which he belonged, and learns that it lies in the principle of trying not to say things beautifully, but to say

Girone VI Nè il dir l' andar, nè l' andar lui più lento
facea, ma ragionando andavam forte,
sì come nave pinta da buon vento.

E l' ombre, che parean cose rimorte, 4
per le fosse degli occhi ammirazione
traean di me, di mio vivere accorte.

Ed io, continuando il mio sermone, 7
dissi: "Ella sen va su forse più tarda
che non farebbe, per l' altrui cagione.

beautiful things truly; a criticism in which he acquiesces with full content and satisfaction (49-63). Then all the other souls sweep forward, while Forese, like a straggler from a caravan, remains behind to question Dante as to his expected term of life, to hear his lamentations over the state of Florence, to utter a prophecy of the death of his relative Corso Donati, and then to speed forward to rejoin his companions, leaving Dante to follow the two great poets (64-99). The pilgrims now pass another tree like the one already encountered. They hear that it is a shoot from the one whereof Eve tasted the fruit; and from amongst its foliage warning examples of gluttonous excess are rehearsed (100-129). After a lengthened march in silent thought, they are startled by the blinding glory of the angel guardian, whose wing wafts a breath laden as with perfume of flowers on a May morning upon Dante's brow; and the pilgrims hear the blessing pronounced on those whose hunger is measured by righteousness (130-154).

The gluttonous

Neither did our speech make the going, nor the going, it more slow; but, talking we went bravely on, even as a ship driven by a fair wind.

And the shades, that seemed things twice dead, drew in wonderment at me through the pits of their eyes, aware of my being alive.

And I, continuing my discourse, said: "Perchance he goeth upward more slowly than he would do, for another's sake.

Girone VI Ma dimmi, se tu 'l sai, ov' è Piccarda; 10
dimmi s' io veggio da notar persona
tra questa gente che sì mi riguarda."

"La mia sorella, che tra bella e buona 13
non so qual fosse più, trionfa lieta
nell' alto Olimpo già di sua corona."

Sì disse prima, e poi: "Qui non si vieta 16
di nominar ciascun, da ch' è sì munta
nostra sembianza via per la dieta.

Questi (e mostrò col dito) è Bonagiunta, 19
Bonagiunta da Lucca; e quella faccia
di là da lui, più che l' altre trapunta,

ebbe la santa Chiesa in le sue braccia: 22
dal Torso fu, e purga per digiuno
l' anguille di Bolsena e la vernaccia."

Molti altri mi nomò ad uno ad uno; 25
e del nomar parean tutti contenti,
sì ch' io però non vidi un atto bruno.

Vidi per fame a vôto usar li denti 28
Ubaldin dalla Pila, e Bonifazio
che pasturò col rocco molte genti.

Vidi messer Marchese, ch' ebbe spazio 31
già di bere a Forlì con men secchezza,
e sì fu tal che non si sentì sazio.

Ma, come fa chi guarda e poi s' apprezza 34
più d' un che d' altro, fe' io a quel da Lucca,
che più parea di me aver contezza.

Ei mormorava, e non so che "Gentucca" 37
sentiva io là ov' ei sentia la piaga
della giustizia che sì li pilucca.

"O anima," diss' io, "che par sì vaga 40
di parlar meco, fa sì ch' io t' intenda,
e te e me col tuo parlare appaga."

But tell me, if thou knowest, where Piccarda is; tell me if I see any person to be noted among this people who gaze so at me."

The gluttonous

Piccarda's place in Paradise

"My sister, who, whether she were more fair or more good I know not, now triumphs, rejoicing in her crown on high Olympus."

Thus spake he at first, and then: "Here 'tis not forbidden to name each one, since our features are so wrung by abstinence.

Forese points out some fellow spirits

This (and he showed with his finger) is Bonagiunta, Bonagiunta of Lucca; and that visage, beyond him, shrivelled more than the others,

Bonagiunta of Lucca and Pope Martin IV

held Holy Church within its arms: from Tours sprang he, and by fasting purges the eels of Bolsena and the sweet wine."

Many others he named to me, one by one, and all did seem glad at the naming, so that I saw therefore not one black look.

I saw Ubaldino della Pila using his teeth for very hunger on the void; and Boniface who pastured many peoples with the rook.

Ubaldino and Boniface

I saw Messer Marchese, who once had leisure to drink at Forlì with less thirst, and yet was so craving that he never felt sated.

Messer Marchese

But as he doth who looks, and then esteems one more than another, so did I to him of Lucca who seemed to have most knowledge of me.

Dante and Bonagiunta

He was muttering, and something like "Gentucca," I heard there where he was feeling the wounds of Justice, which so doth pluck them.

"O soul," said I, "that seemeth yearning so to talk with me, speak so that I may understand thee, and satisfy me and thee with thy speech."

Girone VI "Femmina è nata, e non porta ancor benda," 43
cominciò ei, "che ti farà piacere
la mia città, come ch' uom la riprenda.
Tu te n' andrai con questo antivedere; 46
se nel mio mormorar prendesti errore,
dichiariranti ancor le cose vere.
Ma di' s' io veggio qui colui che fuore 49
trasse le nuove rime, cominciando:
'*Donne, ch' avete intelletto d' Amore.*' "
Ed io a lui: "Io mi son un che, quando 52
amor mi spira, noto, ed a quel modo
che ditta dentro, vo significando."
"O frate, issa veggio," disse, "il nodo 55
che il Notaro, e Guittone e me ritenne
di qua dal dolce stil nuovo ch' i' odo.
Io veggio ben come le vostre penne 58
di retro al dittator sen vanno strette,
che delle nostre certo non avvenne.
E qual più a guardar oltre si mette, 61
non vede più dall' uno all' altro stilo";
e quasi contentato si tacette.
Come gli augei che vernan lungo il Nilo 64
alcuna volta in aer fanno schiera,
poi volan più in fretta e vanno in filo:
così tutta la gente che lì era, 67
volgendo il viso, raffrettò suo passo,
e per magrezza e per voler leggiera.
E come l' uom che di trottare è lasso 70
lascia andar li compagni, e si passeggia
fin che si sfoghi l' affollar del casso:
sì lasciò trapassar la santa greggia 73
Forese, e retro meco sen veniva,
dicendo: "Quando fia ch' io ti riveggia?"

"A woman is born and wears not yet the wimple," he began, "who will make my city pleasing to thee, however man may rebuke it.

The gluttonous Bonagiunta's prophecy

Thou shalt go hence with this prophecy; if thou hast taken my muttering in error, the real facts will make it yet clear to thee.

But tell if I see here him who invented the new rhymes beginning: '*Ladies that have intelligence of Love.*'"

He discourses with Dante on poetry

And I to him: "I am one who, when Love inspires me take note, and go setting it forth after the fashion which he dictates within me."

"O brother," said he, "now I see the knot which kept back the Notary, and Guittone, and me, short of the sweet new style that I hear.

Truly I see how your pens follow close after him who dictates, which certainly befell not with ours.

And he who sets himself to search farther, has lost all sense of difference between the one style and the other"; and, as if satisfied, he was silent.

As birds that winter along the Nile sometimes make of themselves an aerial squadron, then fly in greater haste and go in file;

so all the people that were there, facing round, quickened their pace, fleet through leanness and desire.

And as one who is weary of running lets his comrades go by, and walks until the panting of his chest be eased;

so Forese let the holy flock pass by, and came on behind with me, saying: "When shall it be that I see thee again?"

Girone VI "Non so," rispos' io lui, "quant' io mi viva; 76
ma già non fia il tornar mio tanto tosto,
ch' io non sia col voler prima alla riva:
però che il loco, u' fui a viver posto, 79
di giorno in giorno più di ben si spolpa,
ed a trista ruina par disposto."
"Or va," diss' ei, "chè quei che più n' ha colpa 82
vegg' io a coda d' una bestia tratto
in ver la valle, ove mai non si scolpa.
La bestia ad ogni passo va più ratto, 85
crescendo sempre, fin ch' ella il percuote,
e lascia il corpo vilmente disfatto.
Non hanno molto a volger quelle rote, 88
(e drizzò gli occhi al ciel) che ti fia chiaro
ciò che il mio dir più dichiarar non puote.
Tu ti rimani omai, chè il tempo è caro 91
in questo regno, sì ch' io perdo troppo,
venendo teco sì a paro a paro."
Qual esce alcuna volta di galoppo 94
lo cavalier di schiera che cavalchi,
e va per farsi onor del primo intoppo,
tal si partì da noi con maggior valchi; 97
ed io rimasi in via con esso i due,
che fur del mondo sì gran maliscalchi.
E quando innanzi a noi entrato fue, 100
che gli occhi miei si fero a lui seguaci
come la mente alle parole sue,
parvermi i rami gravidi e vivaci 103
d' un altro pomo, e non molto lontani,
per esser pure allora volto in làci.
Vidi gente sott' esso alzar le mani 106
e gridar non so che verso le fronde;
quasi bramosi fantolini e vani

"I know not," answered I him, "how long I may live, yet my return will not be so soon but that I be not before with my desire at the bank:

The gluttonous

for the place where I was put to live, is day by day more stripped of good, and seems doomed to woeful ruin."

The misery of Florence due to Corso Donati whose death is predicted by Forese

"Now go," said he, "for him who is most in fault I see dragged at the tail of a beast, towards the vale where sin is never cleansed.

Faster goes the beast at every step, increasing ever till it dashes him, and leaves his body hideously disfigured.

Yon wheels (and he lifted his eyes up to the heavens) have not long to revolve ere that shall be clear to thee which my words may no further declare.

Now remain thou behind, for time is precious in this realm, so that I lose too much coming with thee thus at equal pace."

As a horseman sometimes comes forth at a gallop from a troop that is riding, and goes to win the honour of the first encounter,

so parted he from us with greater strides; and I was left by the way with the two who were such great marshals of the world.

And when he had advanced so far ahead of us, that mine eyes made such pursuit of him, as my mind did of his words,

A second tree

the laden and green boughs of another tree appeared to me, and not very far away, for I was but then come round thither.

I saw people beneath it lifting up their hands, and crying out something towards the foliage, like spoilt and greedy children,

Girone VI che pregano, e il pregato non risponde, 109
ma per fare esser ben la voglia acuta,
tien alto lor disio e nol nasconde.

Poi si partì sì come ricreduta; 112
e noi venimmo al grande arbore adesso,
che tanti preghi e lagrime rifiuta.

"Trapassate oltre senza farvi presso; 115
legno è più su che fu morso da Eva,
e questa pianta si levò da esso."

Sì tra le frasche non so chi diceva; 118
per che Virgilio e Stazio ed io, ristretti,
oltre andavam dal lato che si leva.

"Ricordivi," dicea, "dei maledetti 121
nei nuvoli formati, che satolli
Teseo combattêr coi doppi petti;

e degli Ebrei, ch' al ber si mostrâr molli, 124
per che no' i volle Gedeon compagni,
quando ver Madian discese i colli."

Sì accostati all' un de' due vivagni 127
passammo, udendo colpe della gola,
seguite già da miseri guadagni.

Poi, rallargati per la strada sola, 130
ben mille passi e più ci portaro oltre,
contemplando ciascun senza parola.

"Che andate pensando sì voi sol tre?" 133
subita voce disse; ond' io mi scossi,
come fan bestie spaventate e poltre.

Drizzai la testa per veder chi fossi; 136
e giammai non si videro in fornace
vetri o metalli sì lucenti e rossi,

com' io vidi un che dicea: "S' a voi piace 139
montare in su, qui si convien dar volta;
quinci si va chi vuole andar per pace."

who beg, and he of whom they beg, answers not, but to make their longing full keen, holds what they desire on high, and hides it not. The gluttonous

Then they departed as though undeceived; and now we came to the great tree which mocks so many prayers and tears.

"Pass onward without drawing nigh to it; higher up is a tree which was eaten of by Eve, and this plant was raised from it." From the second tree are recited Examples of Gluttony—

Thus amid the branches some one spake; wherefore Virgil and Statius and I, close together, went forward by the side which rises.

"Remember," he said, "the accursed ones formed in the clouds, who when gorged, fought Theseus with their double breasts; The Centaurs

and the Hebrews who showed themselves soft at the drinking, wherefore Gideon would have them not for comrades when he came down the hills to Midian." The Hebrews

Thus we passed close against one of the two margins, hearing sins of gluttony, once followed by woeful gains.

Then, spread out along the solitary way, full a thousand paces and more bore us onward, each in contemplation without a word.

"What go ye thus pondering on ye lone three," sudden voice did say; wherefore I startled as frightened and timid beasts do. The Angel of Temperance

I raised my head to see who it was, and never in a furnace were glasses or metals seen so glowing and red,

as I saw one who said: "If it please you to mount upward, here must a turn be given; hence goeth he who desires to go for peace."

Girone VI L' aspetto suo m' avea la vista tolta : 142
per ch' io mi volsi retro a' miei dottori,
com' uom che va secondo ch' egli ascolta.
E quale, annunziatrice degli albori, 145
l' aura di maggio movesi ed olezza,
tutta impregnata dall' erba e da' fiori :
tal mi sentii un vento dar per mezza 148
la fronte, e ben senti' mover la piuma,
che fe' sentir d' ambrosia l' orezza.
E senti' dir : " Beati cui alluma 151
tanto di grazia, che l' amor del gusto
nel petto lor troppo disir non fuma,
esuriendo sempre quanto è giusto." 154

10, 13-15. For Piccarda, see *Par.* iii. 34 *sqq.*

19 *sqq.* Bonagiunta Orbicciani degli Overardi, a Lucchese poet, who was still living in 1296. See below, *note* to *vv.* 52-63.

20-24. Simon de Brie was Pope, as Martin IV., from 1281 till 1285. See Villani, vii. 58 and 106; in the latter passage we learn that "he was a good man and very favourable to Holy Church and to those of the house of France, because he was from Tours." Martin died of eating too many eels from the Lake of Bolsena stewed in Vernaccia wine. His epitaph ran : *Gaudent anguillae, quia mortuus hic jacet ille Qui quasi morte reas excoriabat eas.*

29. Of Ubaldin dalla Pila, a member of the Tuscan Ghibelline family of the Ubaldini, we know that he was a glutton, and that he was brother of the Cardinal Ottaviano (*Inf.* x. 120), father of the Archbishop Roger of Pisa (*Inf.* xxxiii.), and uncle of Ugolino d'Azzo (see above, Canto xiv. 105).

29, 30. This is probably Bonifazio dei Fieschi, who was Archbishop of Ravenna (1274-1295). We have no record of his greediness.—*Rocco* refers to the orna-

His countenance had bereft me of sight; wherefore I turned me back to my Teachers, like one who goeth according as he listens. **The gluttonous**

And as the May breeze, herald of the dawn, stirs and breathes forth sweetness, all impregnate with grass and with flowers,

such a wind felt I give on the middle of my brow, and right well I felt the pinions move which wafted ambrosial fragrance to my senses;

And I heard say: "Blessed are they who are illumined by so much grace, that the love of taste kindleth not too great desire in their breasts, and who hunger always so far as is just." **The sixth Beatitude**

ment, shaped like a rook at chess, at the top of the ancient pastoral staff of the Archbishops of Ravenna.

31-33. Messer Marchese, of Forlì, who belonged either to the Argogliosi or to the Ordelaffi family, was Podestà of Faenza in 1296. When told that he was always drinking he retorted by saying that he was always thirsty.

37-48. A much discussed passage. A few of the early commentators, somewhat absurdly, took *gentucca* as a substantive, the pejorative of *gente*. It seems probable that Minutoli's identification is correct. and that the lady in question was Gentucca Morla, the beautiful wife of Cosciorino Fondora, of Lucca, in whose will (1317) she is mentioned. The friendship, for such it assuredly was, may be placed between the years 1314-1316, when Dante is most likely to have been at Lucca (see Gardner, p. 35). In 1300 Gentucca was still quite young and unmarried, and therefore did not yet wear the *benda* (*v.* 43), which was reserved for married women (and, when white, for widows, see above, Canto viii. *v.* 74).

51. The first line of a canzone contained in the *Vita Nuova*, § xix.

52-63. Italian lyrical poetry before 1300 may be

roughly divided into three schools. (*a*) The Sicilian school (continued in Central Italy), which was based on Provençal traditions; to this belong Jacopo da Lentino, commonly called *il Notaio*, Bonagiunta, and Guittone of Arezzo in his first period. (*b*) The philosophical school, which may be represented by the later poems of Guittone and which reached its climax in the works of Guido Guinicelli of Bologna. (*c*) The Florentine school of the *dolce stil nuovo*, the most distinguished representatives of which are Guido Cavalcanti and Dante. Their poetry is strongly influenced by that of Guido Guinicelli, but shows more genuine inspiration than any that had gone before in Italy. See above, Canto xi. *vv.* 77-79, *note*. [Bonagiunta wrote a poem in derision of Guido Guinicelli; and if, as seems probable, this poem induced Dante to select Bonagiunta for the purpose of making him eat humble pie in the present canto, we have another piece of evidence in favour of the theory that the two Guidos are Guittone of Arezzo and Guido Guinicelli.]

79-90. Corso Donati, Podestà of Bologna (1283, 1288) and of Pistoja (1289), and head of the Florentine Blacks, was from all accounts a very distinguished man; but he ruined himself and wrought incalculable harm to others through his ambition. When the disturbances of Florence became so unbearable, in 1300, that the heads of both factions were exiled, he went to Rome and induced Boniface to send Charles of Valois to the city as peacemaker. The latter favoured the Blacks, who exiled their enemies and acted relentlessly towards them for many years. Corso finally tried to obtain supreme authority, and being suspected of a treacherous intrigue with his father-

in-law, the Ghibelline captain Uguccione della Faggiuola, he was condemned to death. He attempted to escape but was captured on the way; whereupon, rather than meet so ignominious an end, he let himself slip from his horse and was killed (Oct. 6, 1308). See Villani, viii. 96; *cf. Inf.* vi. 64-69 and *Purg.* xx. 70-78.

103-117. See above, Canto xxii. 131-138, *note.*

121-123. The Centaurs (born of Ixion and a cloud in the shape of Hera), were present at the wedding of their half-brother, Pirithous, King of the Lapithae, and Hippodame. One of their number, Eurytus, heated with wine, attempted to carry off the bride, and the rest followed his example with the other women. Theseus, the friend of Pirithous, having rescued Hippodame, a general fight ensued between the Lapithae and the Centaurs, in which the latter were vanquished (see Ovid, *Met.* xii. 210-535).

124-126. See *Judges* vii. 1-7: . . . "and the Lord said unto Gideon, Every one that lappeth of the water with his tongue, as a dog lappeth, him shalt thou set by himself; likewise every one that boweth down upon his knees to drink. And the number of them that lapped, putting their hand to their mouths, were three hundred men: but all the rest of the people bowed down upon their knees to drink water. And the Lord said unto Gideon, By the three hundred men that lapped will I save you, and deliver the Midianites into thine hand: and let all the other people go every man unto his place."

151-154. "Blessed are they which do hunger [and thirst] after righteousness: for they shall be filled" (*Matt.* v. 6). See above, Canto xxii. 4-6, *note.*

THE pilgrims pursue their way up the stair in single file (1-9). As the little stork longs but ventures not to try its wings, so Dante feels the question as to the meaning of what he has seen ever kindled by longing and quenched by diffidence on his lips (10-15); till, encouraged by Virgil, he seeks for instruction as to how the shadowy forms which need no sustenance can present the appearance and experience the sensations of gnawing hunger (16-21). Virgil hints by analogies from pagan story and from natural philosophy that our own experiences and sensations may well reflect themselves in unsubstantial appearances; or may be connected with physical changes in matter other than that of our bodies of flesh and blood; but refers to Statius, his Christian counterpart, for fuller exposition; for in truth this matter, though no part of Christian revelation, yet verges on those mysterious and intricate portions of Aristotle's doctrine which none save Christian philosophers have had vision clear enough truly to expound (22-30). Statius, after a polite disclaimer, proceeds to expound the Aristotelian doctrines of generation and embriology, showing how the human fœtus passes through every stage, differing only from the lower forms of plant, polype, or animal, in that it posseses the potentiality of further development; whereas they have reached their goal (31-60). At the critical

Salita al Girone VII

Ora era onde il salir non volea storpio,
chè il sole avea lo cerchio di merigge
lasciato al Tauro e la notte allo Scorpio.

Per che, come fa l' uom che non s' affigge, 4
ma vassi alla via sua, checchè gli appaia,
se di bisogno stimolo il trafigge:

point now reached, Averroës himself went wrong, for finding no organ in the human body appropriated to the immaterial principle of intelligence, he conceived it to be no part of the individual life of man, but a universal all-pervading principle; whereas in truth the human soul or life is inbreathed direct by God into the perfect animal form of the man that is to be; and thereon it draws into itself all the lower vital functions already active there (61-78). Therefore when the body dies, the gates of sense are indeed closed; but the soul itself which came from without remains with the purely immaterial powers of memory, intelligence, and will, isolated indeed from intercourse with outward things, but in themselves more vivid than ever (79-84). Then the soul drops at once to the bank of Acheron or the mouth of Tiber, becomes aware of its destination, and reflects itself upon an aerial body, flame- or rainbow-like, and through the instrumentality of this aerial body renews its intercourse with the outer world and the experiences of sense (85-108). They have now reached the topmost circle, which is filled with flames, save a narrow outward margin on which the poets march, single file, and whereon Dante must take good heed to his steps; so that he can give but broken attention to the souls who commemorate examples of chastity from the midst of the glowing heat (109-139).

Afternoon of the third day in Purgatory

'Twas an hour when the ascent brooked no impediment, for the sun to the Bull, and night to the Scorpion, had left the meridian circle.

Wherefore as does a man who halts not, but goes on his way whatever may appear to him, if the spur of necessity prick him,

Salita al Girone VII

così entrammo noi per la callaia, 7
uno innanzi altro, prendendo la scala
che per artezza i salitor dispaia.

E quale il cicognin che leva l' ala 10
per voglia di volare, e non s' attenta
d' abbandonar lo nido, e giù la cala:

tal era io con voglia accesa e spenta 13
di domandar, venendo infino all' atto
che fa colui ch' a dicer s' argomenta.

Non lasciò, per l' andar che fosse ratto, 16
lo dolce padre mio, ma disse: "Scocca
l' arco del dir che insino al ferro hai tratto."

Allor sicuramente aprii la bocca, 19
e cominciai: "Come si può far magro
là dove l' uopo di nutrir non tocca?"

"Se t' ammentassi come Meleagro 22
si consumò al consumar d' un stizzo,
non fora," disse, "questo a te sì agro;

e se pensassi come al vostro guizzo 25
guizza dentro allo specchio vostra image,
ciò che par duro ti parrebbe vizzo.

Ma perchè dentro a tuo voler t' adage, 28
ecco qui Stazio, ed io lui chiamo e prego,
che sia or sanator delle tue piage."

"Se la veduta eterna gli dislego," 31
rispose Stazio, "là dove tu sie,
discolpi me non potert' io far nego."

Poi cominciò: "Se le parole mie, 34
figlio, la mente tua guarda e riceve,
lume ti fieno al come che tu die.

Sangue perfetto, che mai non si beve 37
dall' assetate vene, e si rimane
quasi alimento che di mensa leve,

so we entered by the gap, one in front of the other, mounting the stairway, which by its straitness parts the climbers.

Dante's doubts concerning the leanness of the spirits

And like the little stork that lifts its wing through desire to fly, and, venturing not to abandon the nest, drops it down,

even so was I with desire to ask kindled and quenched, going so far as the movement which he makes who is preparing to speak.

My sweet Father did not cease, even though the pace was swift, but said: "Discharge the bow of thy speech which thou hast drawn to the iron."

Then securely I opened my mouth, and began: "How can one grow lean there where the need of food is not felt?"

"If thou wouldst call to mind how Meleager was consumed at the consuming of a firebrand," said he, "this would not be so difficult to thee;

and if thou wouldst think how, to your every movement your image flits about in the mirror, that which seems hard would seem easy to thee.

But in order that thou mayst find rest in thy desire, lo here Statius, and him I call and pray, that he now be the healer of thy wounds."

dispelled by Statius, who discourses on generation

"If," answered Statius, "I unfold to him in thy presence the eternal things he has seen, let my excuse be that I may not deny thee."

Then he began: "Son, if thy mind heed and receive my words, they shall be a light unto thee on the how which thou utterest.

Perfect blood, which never is drunk by the thirsty veins, and is left behind, as 'twere food which thou removest from the table,

Salita al Girone VII

prende nel core a tutte membra umane 40
virtute informativa, come quello
ch' a farsi quelle per le vene vane.

Ancor digesto, scende ov' è più bello 43
tacer che dire; e quindi poscia geme
sopr' altrui sangue in natural vasello.

Ivi s' accoglie l' uno e l' altro insieme, 46
l' un disposto a patire e l' altro a fare,
per lo perfetto loco onde si preme;

e, giunto lui, comincia ad operare, 49
coagulando prima, e poi avviva
ciò che per sua materia fe' constare.

Anima fatta la virtute attiva, 52
qual d' una pianta, in tanto differente,
che quest' è in via e quella è già a riva,

tanto opra poi che già si move e sente, 55
come fungo marino; ed indi imprende
ad organar le posse ond' è semente.

Or si spiega, figliuolo, or si distende 58
la virtù ch' è dal cor del generante,
ove natura a tutte membra intende;

ma come d' animal divegna fante, 61
non vedi tu ancor; quest' è tal punto
che più savio di te fe' già errante:

sì che, per sua dottrina, fe' disgiunto 64
dall' anima il possibile intelletto,
perchè da lui non vide organo assunto.

Apri alla verità che viene il petto, 67
e sappi che, sì tosto come al feto
l' articular del cerebro è perfetto,

lo Motor primo a lui si volge, lieto 70
sopra tanta arte di natura, e spira
spirito nuovo di virtù repleto,

acquires in the heart a virtue potent to inform all human members, like that blood which flows through the veins to become those.

Statius discourses on generation

Refined yet again, it descends there whereof to be silent is more seemly than to speak, and thence afterwards distils upon other's blood, in natural vessel.

There the one is mingled with the other; one designed to be passive, the other to be active, by reason of the perfect place whence it springs;

and, joined thereto, it begins to operate, first coagulating, and then giving life to that which it had solidified for its own material.

The active virtue having become a soul, like that of a plant, in so far different that the former is on the way, and the latter is already at the goal,

then effects so much that now it moves and feels, like a sea-fungus; and then sets about developing organs for the powers whereof it is the germ.

Now, son, expands, now distends, the virtue which proceeds from the heart of the begetter, where nature intends all human members;

but how from an animal it becomes a human being thou seest not yet; this is that point which made one wiser than thou to err;

and on the infusion of the rational soul into the body

so that by his teaching he made the intellectual faculty separate from the soul, because he saw no organ occupied by it.

Open thy breast to the truth which is coming, and know that so soon as the organisation of the brain is perfect in the embryo,

the First Mover turns him to it, rejoicing over such handiwork of nature, and breathes into it a new spirit with virtue filled,

Salita al Girone VII

che ciò che trova attivo quivi tira 73
in sua sustanzia, e fassi un' alma sola,
che vive e sente, e sè in sè rigira.
E perchè meno ammiri la parola, 76
guarda il calor del sol che si fa vino,
giunto all' umor che dalla vite cola.
E quando Lachesis non ha più lino, 79
solvesi dalla carne, ed in virtute
ne seco porta e l' umano e il divino:
l' altre potenze, tutte quante mute; 82
memoria, intelligenza e volontade,
in atto molto più che prima acute.
Senz' arrestarsi, per sè stessa cade 85
mirabilmente all' una delle rive;
quivi conosce prima le sue strade.
Tosto che loco lì la circonscrive, 88
la virtù formativa raggia intorno,
così e quanto nelle membra vive;
e come l' aer, quand' è ben piorno, 91
per l' altrui raggio che in sè si riflette
di diversi color diventa adorno,
così l' aer vicin quivi si mette 94
in quella forma che in lui suggella
virtualmente l' alma che ristette;
e simigliante poi alla fiammella 97
che segue il fuoco là 'vunque si muta,
segue allo spirto sua forma novella.
Però che quindi ha poscia sua paruta, 100
è chiamat' ombra; e quindi organa poi
ciascun sentire infino alla veduta.
Quindi parliamo, e quindi ridiam noi, 103
quindi facciam le lagrime e i sospiri
che per lo monte aver sentiti puoi.

which draws into its substance that which it finds active there, and becomes one single soul, that lives, and feels, and turns round upon itself.

Statius, continuing, deals with the soul after death

And that thou mayst marvel less at my words, look at the sun's heat, that is made wine when combined with the juice which flows from the vine.

And when Lachesis has no more thread, it frees itself from the flesh, and bears away in potency both the human and the divine;

the other powers, the whole of them mute; memory, intelligence and will, keener far in action than they were before.

Staying not, it falls of itself in wondrous wise to one of the shores; there it first learns its ways.

Soon as it is circumscribed in place there, the formative virtue radiates around, in form and quantity as in the living members;

and with aerial bodies

and as the air, when it is full saturate, becomes decked with divers colours through another's rays which are reflected in it,

so the neighbouring air sets itself into that form which the soul that is there fixed impresses upon it by means of its virtue;

and then, like the flame which follows the fire wheresoever it moves, the spirit is followed by its new form.

Inasmuch as therefrom it afterwards has its semblance, it is called a shade; and therefrom it forms the organs of every sense even to sight.

By this we speak, and by this we laugh, by this we make the tears and the sighs which thou mayst have heard about the mount.

Girone VII Secondo che ci affliggono i disiri 106
e gli altri affetti, l' ombra si figura;
e questa è la cagion di che tu ammiri."
E già venuto all' ultima tortura 109
s' era per noi, e volto alla man destra,
ed eravamo attenti ad altra cura.
Quivi la ripa fiamma in fuor balestra, 112
e la cornice spira fiato in suso,
che la riflette, e via da lei sequestra:
onde ir ne convenìa dal lato schiuso 115
ad uno ad uno; ed io temeva il foco
quinci, e quindi temea cadere in giuso.
Lo duca mio dicea: "Per questo loco 118
si vuol tenere agli occhi stretto il freno,
però ch' errar potrebbesi per poco."
"*Summae Deus clementiae*" nel seno 121
al grande ardore allora udii cantando,
che di volger mi fe' caler non meno;
e vidi spirti per la fiamma andando: 124
per ch' io guardava loro ed a' miei passi,
compartendo la vista a quando a quando.
Appresso il fine ch' a quell' inno fassi, 127
gridavano alto: "*Virum non cognosco*";
indi ricominciavan l' inno bassi.
Finitolo, anco gridavano: "Al bosco 130
si tenne Diana, ed Elice caccionne
che di Venere avea sentito il tosco."
Indi al cantar tornavano; indi donne 133
gridavano e mariti che fur casti,
come virtute e matrimonio imponne.
E questo modo credo che lor basti 136
per tutto il tempo che il foco gli abbrucia:
con tal cura convien, con cotai pasti
che la piaga dassezzo si ricucia. 139

The shade takes its form according as the desires and the other affections prick us, and this is the cause of that whereof thou marvellest."

The lustful

And now had we come to the last turning, and had wheeled round to the right hand, and were intent on other care.

There the bank flashes forth flames, and the cornice breathes a blast upward, which bends them back, and keeps them away from it;

Their punishment

wherefore it behoved us to go on the side which was free one by one; and on this side I feared the fire, and on that I feared to fall downward.

My Leader said: "Along this place the rein must be kept tight on the eyes, because lightly a false step might be taken."

"*Summae Deus clementiae*" I then heard sung in the heart of the great burning, which made me no less eager to turn aside;

and I saw spirits going through the flames; wherefore I looked at them and at my steps, with divided gaze from time to time.

After the end which is made to that hymn, they cried aloud: "*Virum non cognosco*"; then softly began the hymn again.

Examples of Chastity—The Virgin Mary

It being finished, they further cried: "Diana kept in the wood, and chased Helice forth who had felt the poison of Venus."

Diana

Then turned they to their chanting; then cried they women and husbands who were chaste, as virtue and marriage require of us.

And this fashion I think suffices them for all the time the fire burns them: with such treatment, and with such diet, must the last wound be healed.

1-3. In Purgatory it is two o'clock P.M., or later. Aries being on the Purgatory meridian at noon, the succeeding sign of Taurus holds that position at 2 P.M.; while at the same time Scorpio (the sign opposite Taurus) is on the meridian of Jerusalem, where it is consequently 2 A.M.

10-12. The stork, in the "Bestiaries," is the type of obedience. It does not attempt to fly out of its nest till its mother gives it leave.

22, 23. At the birth of Meleager, son of Oeneus, King of Calydon, and Althaea, the Fates predicted that he would live as long as a certain log of wood was not consumed by fire. Subsequently he slew the Calydonian boar, and gave the skin to his mistress, Atalanta. His uncles (Althaea's brothers) having taken it from her, he killed them, too; whereupon Althaea in a rage threw the log on the fire, and brought about her son's death (Ovid. *Met.* viii. 445-525).

37, 38. With this passage, compare *Conv.* iv. 21: 28-48.

52, 55, 61. The three souls, vegetative, animal and rational (*cf.* above, Canto iv. 5, 6.)

64-66. Brutes have no *intellectus*. Man's intellect is "possible," *i.e.* has powers undeveloped or not in action; whereas the angelic intellect is continuously and perfectly "actualised" (*cf.* *Par.* v. 22-24; xxix. 76-81). Hence "no creature save man, either above or below him, apprehends by possible intellect" (*De Mon.* i. 3: 52-55). It follows that none of the corporal organs which are common to men and animals can be the seat of intellect. Whence "the possible intellect is called separate because it is not the act of a corporal organ" (Aquinas). For the erroneous inferences (adverse to the doctrine of personal immortality) which Averroës drew from this fact, see *Argument*. Cf., too, above, Canto xviii. 51, *note*.

75. On the subject of self-consciousness there is some confusion in the writings of the schoolmen. Dante with sound insight follows Averroës in making it the special characteristic of the rational or intellectual soul, as life is of the vegetable, and sensation of the animal soul. "The action of the intellect is likened to a circle, because it turns round upon itself and understands itself" (Averroës)

79. See above, Canto xxi. 25-27, *note.*

83. *Cf. Par.* xxix. 72.

85-87. See *Inf.* iii. 70 *sqq.* (*e.g.* 121-129); and *Purg.* ii. 100-105.—It has been pointed out that in dealing with the two Montefeltros (*Inf.* xxvii., *Purg.* v.) Dante follows the popular ideas rendered familiar by representations in art, but not strictly reconcilable with the doctrine here laid down.

88. *circonscrive.* "A thing is said to be in space *by circumscription*, when a beginning, middle and end can be assigned to it in space, or if its parts are measured by the parts of space; and in this sense the *body* is in space. A thing is said to be in space *by definition*, when it is here in such a sense as not to be elsewhere; and in this sense *Angels* are in space, for an Angel is where he is operative. And, according to Damascenus, this is the case also with disembodied souls. I say disembodied because the soul when united with the body is in the same place as the person in his totality. A thing is said to be in space *repletively*, because it fills space; and thus God is said to be in every place because he fills every place" (Albertus Magnus). *Cf. Purg.* xi. 2, *Par.* xiv. 30.

121-127, 129-130, 133. The hymn sung by the lustful began with the verse quoted by Dante in his day, and for some three hundred years after his time (till the Breviary was revised by Pope Urban VIII. in 1631). This may be seen by a reference to the ancient "uses," as Dr Moore points out. The hymn is entirely appropriate to the occupants of this terrace, the third verse running—*Lumbos jecurque morbidum Flammis adure congruis, Accincti ut artus excubent Luxu remoto pessimo.*

128. "And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name Jesus. . . . Then said Mary unto the angel, How shall this be, seeing I know not a man?" (*Luke* i. 31-34).

130-132. Helice or Callisto, one of Diana's nymphs, having borne Jupiter a son (named Arcas), was dismissed by Diana and changed into a bear by Juno, who was jealous of her. In that form she was being pursued by Arcas, when Jupiter set both the mother and the son in the sky as constellations (see Ovid, *Met.* ii. 401-530, and *cf. Par.* xxxi. 32, 33).

THE flames redden under Dante's shadow and the amazed souls gather to him, careful, however, not to issue from the flame (1-15). One of them has barely questioned Dante, when a group, circling the mountain in the opposite direction, meets them with a brief salutation, and each group alike proclaims a warning example of lust; after which they sweep past each other like flocks of birds, and continue to utter the wail and song suited to their state (16-48). But this does not prevent their drawing again to Dante, who tells them his tale and questions them as to their state (49-66). When the souls have somewhat recovered from their amazement, one of them explains that the group accompanying the poet failed to restrain their carnal appetites within the limits prescribed by the

Girone VII

Mentre che sì per l' orlo, uno innanzi altro,
ce n' andavamo, e spesso il buon maestro
diceva: "Guarda; giovi ch' io ti scaltro."

Feria mi il sole in su l' omero destro, 4
che già, raggiando, tutto l' occidente
mutava in bianco aspetto di cilestro;

ed io facea con l' ombra più rovente 7
parer la fiamma; e pure a tanto indizio
vid' io molt' ombre, andando, poner mente.

Questa fu la cagion che diede inizio 10
loro a parlar di me; e cominciarsi
a dir: "Colui non par corpo fittizio."

Poi verso me, quanto potevan farsi, 13
certi si feron, sempre con riguardo
di non uscir dove non fossero arsi.

"O tu che vai, non per esser più tardo, 16
ma forse reverente, agli altri dopo,
rispondi a me che in sete ed in foco ardo;

social institutions of humanity, whereas the other group had not even observed the laws laid down by nature (67-87). Dante's interlocutor is Guido Guinicelli, the founder (or precursor) of the new style of Tuscan poetry, the father of Dante and of his betters; to whom Dante renders his passionate homage of affection and loyalty (88-114). But he points to the shade of the Troubadour Arnaut Daniel as superior to himself and superior to all Provençal rivals by as much as the new Tuscan school excels the old school of Guittone of Arezzo (115-125). Then, with a petition for Dante's prayers, he yields his place to Arnaut himself; who tells of his state, in his own Provençal tongue; and in his turn implores Dante's prayers (127-148).

The lustful

While we were thus advancing, one in front of the other, along the brink, often the good Master said: "Give heed, let my skill avail thee."

On my right shoulder the sun was beating, that already with his rays was changing the whole face of the west from azure to white;

and with my shadow, ruddier I made the flames appear, and even at so slight a sign many shades I saw, as they passed, give heed.

This was the cause which gave them an opening to speak of me; and one to the other they began to say: "He doth not seem a shadowy body."

Then certain of them made towards me, so far as they could, ever on their guard not to come forth where they would not be burned.

Guido Guinicelli

"O thou that goest behind the others, not for being slacker but perchance for reverence, make answer unto me who in thirst and fire do burn;

Girone VII nè solo a me la tua risposta è uopo: 19
chè tutti questi n' hanno maggior sete
che d' acqua fredda Indo o Etiopo.

Dinne com' è che fai di te parete 22
al sol, come se tu non fossi ancora
di morte entrato dentro dalla rete."

Sì mi parlava un d' essi, ed io mi fora 25
già manifesto, s' io non fossi atteso
ad altra novità ch' apparve allora:

chè per lo mezzo del cammino acceso 28
venia gente col viso incontro a questa,
la qual mi fece a rimirar sospeso.

Lì veggio d' ogni parte farsi presta 31
ciascun' ombra, e baciarsi una con una,
senza restar, contente a breve festa:

così per entro loro schiera bruna 34
s' ammusa l' una con l' altra formica,
forse ad espiar lor via e lor fortuna.

Tosto che parton l' accoglienza amica, 37
prima che il primo passo lì trascorra,
sopragridar ciascuna s' affatica;

la nuova gente: "Soddoma e Gomorra," 40
e l' altra: "Nella vacca entra Pasife,
perchè il torello a sua lussuria corra."

Poi come gru, ch' alle montagne Rife 43
volasser parte, e parte in ver l' arene,
queste del gel, quelle del sole schife:

l' una gente sen va, l' altra sen viene, 46
e tornan lagrimando ai primi canti,
ed al gridar che più lor si conviene;

e raccostarsi a me, come davanti, 49
essi medesmi che m' avean pregato,
attenti ad ascoltar nei lor sembianti.

nor alone to me is thine answer needful, for all these have greater thirst for it than Indian or Ethiop for cold water.

The lustful

Tell us how it is that thou makest of thee a wall against the sun, as if thou wert not yet caught within death's net."

Thus spake one of them to me, and already would I have revealed myself, had I not been intent on another strange thing which then appeared;

for through the midst of the fiery path, people were coming with their faces opposite to these, who made me pause in wonderment.

Their twofold division

There I see on either side each shade make haste, and one kiss the other without staying, satisfied with short greeting:

even so within their dark battalions one ant rubs muzzle with another, perchance to spy out their way and their fortune.

Soon as they break off the friendly greeting, ere the first step there speeds onward, each one strives to shout loudest,

the new people, "Sodom and Gomorrah," and the other: "Pasiphaë enters the cow that the young bull may haste to her lust."

Then like cranes that should fly, some to the Rhipean mountains, others towards the sands; these shy of the frost, those of the sun,

the one people passes on, the other comes away, and weeping they return to their former chants, and to the cry which most befits them;

and those very same who had entreated me, drew close to me as before, intent on listening in their appearance.

Girone VII Io, che due volte avea visto lor grato, 52
incominciai: "O anime sicure
d' aver, quando che sia, di pace stato,
non son rimase acerbe nè mature 55
le membra mie di là, ma son qui meco
col sangue suo e con le sue giunture.
Quinci su vo per non esser più cieco; 58
donna è di sopra che n' acquista grazia,
per che il mortal pel vostro mondo reco.
Ma, se la vostra maggior voglia sazia 61
tosto divegna, sì che il ciel v' alberghi,
ch' è pien d' amore e più ampio si spazia,
ditemi, acciocchè ancor carte ne verghi, 64
chi siete voi, e chi è quella turba
che se ne va di retro ai vostri terghi?"
Non altrimenti stupido si turba 67
lo montanaro, e rimirando ammuta,
quando rozzo e salvatico s' inurba,
che ciascun' ombra fece in sua paruta; 70
ma poichè furon di stupore scarche,
lo qual negli alti cor tosto s' attuta,
"Beato te, che delle nostre marche," 73
ricominciò colei che pria m' inchiese,
"per viver meglio, esperienza inbarche!
La gente che non vien con noi offese 76
di ciò per che già Cesar, trionfando,
'Regina' contra sè chiamar s' intese:
però si parton 'Soddoma' gridando, 79
rimproverando a sè, com' hai udito,
ed aiutan l' arsura vergognando.
Nostro peccato fu ermafrodito; 82
ma perchè non servammo umana legge,
seguendo come bestie l' appetito,

I, who twice had seen their desire, began: "O souls, certain of having, whenever it may be, a state of peace, **The lustful**

my members have not remained yonder, green or ripe, but here are with me, with their blood and with their joints.

Hence upward I go to be blind no longer; there is a lady above who winneth grace for us, wherefor I bring my mortal body through your world.

But—so may your greater desire soon be satisfied, so that the heaven may house you which is filled with love and broadest spreads—

tell me that I may yet trace it on paper, who are ye and what is that throng which is going away behind your backs?"

Not otherwise the dazed highlander grows troubled and stares about speechless, when rough and savage he enters the city,

than each shade did in its appearance; but after they were unladen of their bewilderment, which in lofty hearts soon is calmed,

"Blessed thou," began again the shade that first did ask of me, "who, for a holier life, art embarking knowledge of our borders! **Guido resumes his discourse**

The people who come not with us offended in that for which Cæsar of old in his triumph heard 'Regina' called out against him;

therefore they part from us crying out 'Sodom' reproving themselves as thou hast heard, and aid the burning by their shame.

Our sin was hermaphrodite; but because we observed not human law, and followed our lusts like brute beasts,

Girone VII in obbrobrio di noi, per noi si legge, 85
quando partiamci, il nome di colei
che s' imbestiò nell' imbestiate schegge.
Or sai nostri atti, e di che fummo rei; 88
se forse a nome vuoi saper chi semo,
tempo non è da dire, e non saprei.
Farotti ben di me volere scemo: 91
son Guido Guinizelli, e già mi purgo
per ben dolermi prima ch' all' estremo."
Quali nella tristizia di Licurgo 94
si fer due figli a riveder la madre,
tal mi fec' io, ma non a tanto insurgo,
quand' i' odo nomar sè stesso il padre 97
mio, e degli altri miei miglior, che mai
rime d' amore usar dolci e leggiadre;
e senza udire e dir pensoso andai, 100
lunga fiata rimirando lui,
nè per lo foco in là più m' appressai.
Poichè di riguardar pasciuto fui, 103
tutto m' offersi pronto al suo servigio,
con l' affermar che fa credere altrui.
Ed egli a me: "Tu lasci tal vestigio, 106
per quel ch' i' odo, in me e tanto chiaro,
che Lete nol può tor, nè farlo bigio.
Ma, se le tue parole or ver giuraro, 109
dimmi che è cagion per che dimostri
nel dire e nel guardare avermi caro."
Ed io a lui: "Li dolci detti vostri 112
che, quanto durerà l' uso moderno,
faranno cari ancora i loro inchiostri."
"O frate," disse, "questi ch' io ti scerno 115
col dito" (ed additò un spirto innanzi)
"fu miglior fabbro del parlar materno.

to our infamy by us is read, when we part us, the name of her who imbruted herself in the brute-like framework.

The lustful Guido

Now knowst thou our deeds and what we were guilty of; if haply thou wouldst know who we are by name, there is no time to tell, nor could I.

Thy desire of me, I will indeed make to wane: Guido Guinicelli am I, and already purge me, because I full repentance made before the end."

Dante's reverence for his forerunner

As in the sorrow of Lycurgus two sons became on beholding again their mother, so became I, but not to such height do I rise,

when I hear name himself the father of me, and of others my betters, who ever used sweet and graceful rhymes of love;

and without hearing and speaking, pondering I I went, long time gazing at him, nor because of the fire drew I nigher thither.

When I was filled with beholding, I offered me all ready to his service, with the oath which compels another's belief.

And he to me: "Thou leavest, by that which I hear, traces so deep and so clear, that Lethe cannot take them away, nor make them dim.

But if thy words just now sware truth, tell me, what is the cause wherefore thou showest in speech and look that thou holdest me so dear."

And I to him: "Your sweet ditties, which so long as modern use shall last, will make their very ink precious."

Guido points out Arnaut Daniel

"O brother," said he, "this one whom I distinguish to thee with my finger" (and he pointed to a spirit in front) "was a better craftsman of the mother tongue.

Girone VII Versi d' amore e prose di romanzi 118
soperchiò tutti, e lascia dir gli stolti
che quel di Lemosì credon ch' avanzi.
A voce più ch' al ver drizzan li volti, 121
e così ferman sua opinione
prima ch' arte o ragion per lor s' ascolti.
Così fer molti antichi di Guittone, 124
di grido in grido pur lui dando pregio,
fin che l' ha vinto il ver con più persone.
Or, se tu hai sì ampio privilegio, 127
che licito ti sia l' andare al chiostro,
nel quale è Cristo abate del collegio,
fagli per me un dir di un paternostro, 130
quanto bisogna a noi di questo mondo,
dove poter peccar non è più nostro."
Poi, forse per dar loco altrui secondo, 133
che presso avea, disparve per lo foco,
come per l' acqua pesce andando al fondo.
Io mi feci al mostrato innanzi un poco, 136
e dissi ch' al suo nome il mio disire
apparecchiava grazioso loco.
Ei cominciò liberamente a dire: 139
"*Tan m' abelis vostre cortes deman,*
qu' ieu no-m puesc, ni-m vueil a vos cobrire.
Ieu sui Arnaut, que plor e vau cantan; 142
consiros vei la passada folor,
e vei jausen lo jorn, qu' esper, denan.
Ara vos prec, per aquella valor 145
que vos guida al som de l' escalina,
sovegna vos a temps de ma dolor."
Poi s' ascose nel foco che gli affina. 148

16 *sqq.* The speaker is Guido Guinicelli (*ca.* 1230-*ca.* 1276; see above, *notes* to Cantos xi. 97-99 and xxiv.

In verses of love, and prose tales of romance, all he surpassed, and let fools talk, who think that he of Limoges excels. **The lustful**

To rumour rather than to truth they turn their faces, and thus do fix their opinion ere art or reason is listened to by them.

So did many of our fathers with Guittone, shouting in turn and praising him alone; but truth has prevailed at length with most persons.

Now if thou hast such ample privilege, that 'tis permitted thee to go to the cloister wherein Christ is abbot of the college,

do me there the saying of a Pater Noster so far as is needful to us of this world, where power to sin is no more ours." **Guido ends his discourse**

Then perchance to give place to another following close, he vanished through the flames, like a fish going through the water to the bottom.

A little forward I drew me towards the one he had pointed out, and said that my desire was preparing a grateful place for his name. **Arnaut Daniel**

Willingly he began to say: "So doth your courteous request please me that I cannot, nor will I, hide me from you.

I am Arnault that weep and go a-singing; in thought I see my past madness, and I see with joy the day which I await before me.

Now I pray you, by that Goodness which guideth you to the summit of the stairway, be mindful in due time of my pain." Then he hid him in the fire which refines them.

52-63), a member of the Ghibelline Principi family, of Bologna. Little is known of his life, save that he was

Podestà of Castelfranco in 1270, and that he was exiled in 1274, together with the Lambertazzi (*cf. Inf.* xxxii. 122, 123; *Purg.* xiv. 99, 100, *notes*); the city of his refuge and death may have been Verona. As a poet, Guido began as an imitator of the later method of Guittone d'Arezzo, but he soon outshone his model (*vv.* 124-126), and his best works (notably the famous canzone *Al cor gentil ripara sempre Amore*, which may be said to mark an epoch in Italian literature), inspired much of the poetry of the Florentine school (*vv.* 97-99). For Guido see, in addition to the references given above, *De Vulg. El.* i. 9, 15; ii. 5, 6; *Conv.* iv. 20; *Vita Nuova*, Sonnet x. *v.* 2 (*il Saggio*).

40 and 79. For Sodom and Gomorrah, see *Gen.* xix.

41, 42 and 86, 87. For Pasiphaë, who attained her end by entering an artificial cow, made by Daedalus, see *Inf.* xii. 12-18, *note.*

43, 44. "The Rhipean mountains"—a general term with medieval geographers and writers, to express mountains in the north of Europe and Asia; "the sands," *i.e.* those of the African desert.

59, 60. Some hold that Dante is alluding to Beatrice (*Inf.* ii. 52 *sqq.*); others, that the reference is to the Virgin Mary (*ib.*, 94 *sqq.*).

62, 63. The Empyrean; see *Par.* xxx. 39 *sqq.*

77, 78. This opprobrious epithet was given to Cæsar on account of his relations with Nicomedes, King of Bithynia. See Suetonius' *Cæsar* [49]; though Dante's immediate source was probably rather the *Magnae Derivationes* of Uguccione da Pisa, *s.v. triumphus.*

82-87. Their sin was indeed bi-sexual [*ermafrodito*: Hermaphoditus, having excited the love of a nymph to which he remained indifferent, she prayed that their bodies might be joined together for ever; and the gods granted her prayer—see Ovid, *Met.* iv. 288-388], and so far natural and *generically* human; but inasmuch as it transgressed the *specifically* human law of marriage (see the preceding canto, *v.* 135), there was an element

of brutishness in it. *Bestialità* is used by Dante in many different senses; but always as opposed to the specifically human element in man. In general terms that specifically human element is reason, and therefore *bestialità* (like the French *bêtise*) is sometimes used for "stupidity" or "want of intelligence," as, for example, in *Conv.* iv. 14: 107. Here it implies simply a neglect of the specifically human regulations of a relation which is not specifically human in itself.

94-96. Thoas and Euneos, the sons of Hypsipyle; for the incident, *cf.* above, Canto xxii. 112, and see Statius, *Theb.* iv. 785 *sqq.*, v. 499 *sqq.*

108. Lethe, the river of forgetfulness; see below, Canto xxviii. 130, etc.

115. *sqq.* Arnaut Daniel, a distinguished Provençal poet, flourished *ca.* 1180-1200. Among his patrons was Richard Cœur-de-Lion. He was a master of the so-called *trobar clus*, or obscure style of poetry, which revelled, besides, in difficult rhymes and other complicated devices. As such, he was very naturally "caviare to the general"; and the lines in which Dante deals with the popular preference for Guiraut de Bornelh [*quel di Lemosì*; *ca.* 1175—*ca.* 1220; called by his contemporaries "master of the troubadours"] are easier for us to understand than his own evident bias in favour of Arnaut. For the best modern criticism not only places Guiraut well above Arnaut (whose fame is at a very low ebb), but is almost unanimous in setting him at the head of all the troubadours; his only rival, if rival he have, being Bernart de Ventadorn (whom Dante never mentions).—Verses 118, 119 mean, not that Arnaut wrote better love songs and better prose romances than anyone else (for it is practically certain that he wrote no prose at all), but that he surpassed every writer in France, not only the troubadours of the South, but also the authors of the prose romances in the North [in *De Vulg. El.* 10: 12-16, Dante speaks of prose works as the special province of the *langue d'oïl*, or Northern French].—For Arnaut, *cf. De Vulg. El.* ii. 2, 6, 10, 13; and for Guiraut, *ib.* i. 9; ii. 2, 5, 6.

NIGHT had already fallen on the foot of the mountain when the angel of the circle greeted the poets and pronounced the blessing on the pure in heart (1-9). When summoned to cross the flame Dante recalls with horror the sight he had ere now witnessed of men burned to death; and remains deaf to all Virgil's appeals, till the utterance of Beatrice's name at last overcomes his reluctance; whereat Virgil, for reasons of his own, smiles as we smile at a child that knows not what he seeks (10-45). Then Virgil, Dante and Statius enter the awful burning, Dante comforted by Virgil's discourse of Beatrice and by the welcome and blessing of the angel at the further side (46-60). Meanwhile the shadow of night has been creeping up the mountain, and before they have ascended many of the steps which they are now climbing, it swallows the poet's shadow, and he is bereft of power further to ascend (61-75). Each of the pilgrims makes a stair his

Girone VII Sì come quando i primi raggi vibra
là dove il suo Fattore il sangue sparse,
cadendo Ibero sotto l' alta Libra,
e l' onde in Gange da nona riarse, 4
sì stava il sole: onde il giorno sen giva,
quando l' angel di Dio lieto ci apparse.
Fuor della fiamma stava in su la riva, 7
e cantava: "*Beati mundo corde*,"
in voce assai più che la nostra viva.
Poscia: "Più non si va, se pria non morde, 10
anime sante, il foco; entrate in esso,
ed al cantar di là non siate sorde,"

couch, and Dante, like a goat between two shepherds, sees the great stars shine brighter than their wont, as he drops into such a sleep as sees the things that are to be (76-93). Towards daybreak he has a vision of Leah, the type of the active life, singing of herself and her sister Rachael, the type of the contemplative life (94-108). Now nigh to his immediate goal, he awakes with the morning, and Virgil tells him that he is at last to gather that fruit of liberty which he has so long been seeking; and when he has mounted eagerly to the summit of the stair his guide informs him that his function is now discharged, for they have reached the goal of Purgatory. Dante has recovered from the dire effects of the fall of man; his will is free, unwarped and sound; he has no further need of direction or directive institutions; he has reached the goal of all imperial and ecclesiastical organization and is king and bishop of himself (109-142).

The lustful Sunset of the third day in Purgatory

As when he shoots forth his first beams there where his Creator shed his blood, while Ebro falls beneath the lofty Scales,

and Ganges' waves by noonday heat are scorched, so stood the sun; wherefore the day was passing away when God's glad angel appeared to us.

The Angel of Chastity

Outside the flames on the bank he was standing and singing "*Beati mundo corde*" in a voice more piercing far than ours.

The seventh Beatitude

Then: "No farther may ye go, O hallowed souls, if first the fire bite not; enter therein and to the singing beyond be not deaf,"

Passo attraverso la fiamma

ci disse come noi gli fummo presso: 13
per ch' io divenni tal quando lo intesi,
quale è colui che nella fossa è messo.

In su le man commesse mi protesi, 16
guardando il foco, e immaginando forte
umani corpi già veduti accesi.

Volsersi verso me le buone scorte, 19
e Virgilio mi disse: "Figliuol mio,
qui può esser tormento, ma non morte.

Ricordati, ricordati . . . e, se io 22
sopr' esso Gerion ti guidai salvo,
che farò ora presso più a Dio?

Credi per certo che, se dentro all' alvo 25
di questa fiamma stessi ben mill' anni,
non ti potrebbe far d' un capel calvo;

e se tu credi forse ch' io t' inganni, 28
fatti ver lei, e fatti far credenza
con le tue mani al lembo de' tuoi panni.

Pon giu omai, pon giù ogni temenza; 31
volgiti in qua, e vieni oltre sicuro."
Ed io pur fermo e contro a coscienza.

Quando mi vide star pur fermo e duro, 34
turbato un poco disse: "Or vedi, figlio,
tra Beatrice e te è questo muro."

Come al nome di Tisbe aperse il ciglio 37
Piramo in su la morte, e riguardolla,
allor che il gelso diventò vermiglio:

così, là mia durezza fatta solla, 40
mi volsi al savio duca, udendo il nome
che nella mente sempre mi rampolla.

Ond' ei crollò la testa e disse: "Come? 43
volemci star di qua?" indi sorrise,
come al fanciul si fa ch' è vinto al pome.

he said to us when we were nigh to him; wherefore I became when I heard him, such as one who is laid in the grave.

Virgil urges Dante to pass through the flame

I bent forward over my clasped hands, gazing at the fire, and vividly imagining human bodies once seen burnt.

The kindly escorts turned them toward me, and Virgil said to me: "My son, here may be torment but not death.

Remember thee, remember thee, . . . and if on Geryon I guided thee safely, what shall I do now nearer to God?

Of a surety believe, that if within the womb of these flames thou didst abide full a thousand years, they could not make thee bald of one hair;

and if perchance thou thinkest that I beguile thee, get thee toward them, and get credence with thy hands on the hem of thy garments.

Put away now, put away all fear; turn thee hither, and onward come securely." And I, yet rooted, and with accusing conscience.

When he saw me stand yet rooted and stubborn, troubled a little he said: "Now look my son, twixt Beatrice and thee is this wall."

As at Thisbe's name Pyramus opened his eyes at the point of death, and gazed at her, when the mulberry became red,

so, my stubbornness being softened, I turned me to my wise Leader on hearing the name which ever springs up in my mind.

Whereupon he shook his head, and said: "What? do we desire to stay this side?" then smiled as one does to a child that is won by an apple.

Passo attraverso la fiamma

Poi dentro al foco innanzi mi si mise, 46
pregando Stazio che venisse retro,
che pria per lunga strada ci divise.

Come fui dentro, in un bogliente vetro 49
gittato mi sarei per rinfrescarmi,
tant' era ivi lo incendio senza metro.

Lo dolce padre mio, per confortarmi, 52
pur di Beatrice ragionando andava,
dicendo : "Gli occhi suoi già veder parmi."

Guidavaci una voce che cantava 55
di là ; e noi, attenti pure a lei,
venimmo fuor là dove si montava.

"*Venite benedicti patris mei*," 58
sonò dentro ad un lume che lì era,
tal che mi vinse e guardar nol potei.

"Lo sol sen va," soggiunse, "e vien la sera ; 61
non v' arrestate, ma studiate il passo,
mentre che l' occidente non s' annera."

Salita al Paradiso Terrestre

Dritta salia la via per entro il sasso, 64
verso tal parte, ch' io toglieva i raggi
dinanzi a me del sol ch' era già basso.

E di pochi scaglion levammo i saggi, 67
che il sol corcar, per l' ombra che si spense,
sentimmo retro ed io e li miei saggi.

E pria che in tutte le sue parti immense 70
fosse orizzonte fatto d' un aspetto,
e notte avesse tutte sue dispense,

ciascun di noi d' un grado fece letto : 73
chè la natura del monte ci affranse
la possa del salir più che il diletto.

Quali si fanno ruminando manse 76
le capre, state rapide e proterve
sopra le cime, avanti che sien pranse,

Then he entered into the fire in front of me, praying Statius that he would come behind, who for a long way before had separated us.

The passage through the flame

When I was within, I would have flung me into molten glass to cool me, so immeasurable there was the burning.

My sweet Father, to encourage me, went on discoursing ever of Beatrice, saying: "Already I seem to behold her eyes."

A voice guided us, which was singing on the other side, and we, intent only on it, came forth, there where the ascent began.

"*Venite benedicti patris mei*," rang forth from within a light which was there, so bright that it vanquished me, and look upon it I could not.

"The sun is sinking," it added, "and the evening cometh; stay ye not but mend your pace while the west grows not dark."

Straight the way mounted through the rock, toward such a quarter, that in front of me I stayed the rays of sun who already was low.

The three poets resume their way but soon halt for repose

And of few steps made we assay, when I and my sages perceived that the sun had set behind us, because of the shadow which had vanished.

And ere the horizon in all its stupendous range had become of one hue, and night held all her dominion,

each of us made a bed of a step; for the law of the mount took from us the power, rather than the desire, to ascend.

As goats that have been agile and wanton upon the heights ere they are fed, grow tame while ruminating,

Salita al Paradiso Terrestre

tacite all' ombra, mentre che il sol ferve, 79
guardate dal pastor, che in su la verga
poggiato s' è, e lor poggiato serve;
e quale il mandrian che fuori alberga, 82
lungo il peculio suo queto pernotta,
guardando perchè fiera non lo sperga:
tali eravamo tutti e tre allotta, 85
io come capra ed ei come pastori,
fasciati quinci e quindi d' alta grotta.
Poco potea parer lì del di fuori; 88
ma per quel poco vedev' io le stelle,
di lor solere e più chiare e maggiori.
Sì ruminando, e sì mirando in quelle, 91
mi prese il sonno: il sonno che sovente,
anzi che il fatto sia, sa le novelle.
Nell' ora, credo, che dell' oriente 94
prima raggiò nel monte Citerea,
che di foco d' amor par sempre ardente,
giovane e bella in sogno mi parea 97
donna vedere andar per una landa
cogliendo fiori; e cantando dicea:
"Sappia, qualunque il mio nome domanda, 100
ch' io mi son Lia, e vo movendo intorno
le belle mani a farmi una ghirlanda.
Per piacermi allo specchio qui m' adorno; 103
ma mia suora Rachel mai non si smaga
dal suo miraglio, e siede tutto giorno.
Ell' è de' suoi begli occhi veder vaga, 106
com' io dell' adornarmi con le mani:
lei lo vedere, e me l' oprare appaga."
E già, per gli splendori antelucani, 109
che tanto ai peregrin surgon più grati
quanto tornando albergan men lontani,

silent in the shade, when the sun is hot, guarded by the herd who has leaned upon his staff, and, leaning, minds them;

Dante falls into a slumber

and like the shepherd who lodges in the open, holds silent vigil by night longside his flock, watching lest a wild beast scatter it;

such were we then all three, I as a goat and they as shepherds, bounded by the high rock on this side and on that.

Little of the outside could there be seen, but through that little I saw the stars brighter and bigger than their wont.

As I was thus ruminating, and thus gazing at them, sleep fell on me, sleep which oft doth know the news ere the fact come to pass.

and dreams of Leah and of Rachel

In the hour, methinks, when Cytherea, who seemeth ever burning with fire of love, first beamed from the east on the mount,

meseemed to behold in a dream, a lady, young and fair, going along a plain gathering flowers; and singing she said:

"Know, whoso asketh my name, that I am Leah, and go moving my fair hands around to make me a garland.

To please me at the glass here I deck me; but Rachel my sister ne'er stirs from her mirror, and sitteth all day.

She is fain to behold her fair eyes, as I to deck me with my hands: her, contemplation; me, action, doth satisfy."

And now, at the brightness ere dayspring born, which rises the gratefuller to wayfarers as on their return they lodge less far from home,

Salita al Paradiso Terrestre

le tenebre fuggian da tutti i lati, 112
e il sonno mio con essse; ond' io leva' mi,
veggendo i gran maestri già levati.

"Quel dolce pome, che per tanti rami 115
cercando va la cura dei mortali,
oggi porrà in pace le tue fami."

Virgilio inverso me queste cotali 118
parole usò, e mai non furo strenne
che fosser di piacere a queste eguali.

Tanto voler sopra voler mi venne 121
dell' esser su, ch' ad ogni passo poi
al volo mi sentia crescer le penne.

Come la scala tutta sotto noi 124
fu corsa, e fummo in sul grado superno,
in me ficcò Virgilio gli occhi suoi,

e disse: "Il temporal foco e l' eterno 127
veduto hai, figlio, e sei venuto in parte
dov' io per me più oltre non discerno.

Tratto t' ho qui con ingegno e con arte; 130
lo tuo piacere omai prendi per duce:
fuor sei dell' erte vie, fuor sei dell' arte.

Vedi là il sol che in fronte ti riluce; 133
vedi l' erbetta, i fiori e gli arbuscelli,
che qui la terra sol da sè produce.

Mentre che vegnan lieti gli occhi belli, 136
che lagrimando a te venir mi fenno,
seder ti puoi e puoi andar tra elli.

Non aspettar mio dir più, nè mio cenno. 139
Libero, dritto e sano è tuo arbitrio,
e fallo fora non fare a suo senno:

per ch' io te sopra te corono e mitrio." 142

1-5. It was sunrise at Jerusalem, midnight in Spain (where Libra, the sign opposite to Aries, would be on

the shades of night were fleeing on every side, and my sleep with them; wherefore I arose, seeing the great Masters already risen.

Dante awakes

"That sweet fruit whereof the care of mortals goeth in search on so many boughs, this day shall give thy hungerings peace."

Words such as these did Virgil use to me, and never have there been gifts that were equal in sweetness to these.

So greatly did desire upon desire come over me to be above, that at every step after I felt my pinions grow for the flight.

When the stairway was all sped beneath us, and we were upon the topmost step, on me did Virgil fix his eyes,

and said: "Son, the temporal fire and the eternal, hast thou seen, and art come to a place where I, of myself, discern no further.

Virgil's last words

Here have I brought thee with wit and with art; now take thy pleasure for guide; forth art thou from the steep ways, forth art from the narrow.

Behold there the sun that shineth on thy brow. behold the tender grass, the flowers, and the shrubs, which the ground here of itself alone brings forth.

While the glad fair eyes are coming, which weeping made me come to thee, thou canst sit thee down and canst go among them.

No more expect my word, nor my sign. Free, upright, and whole, is thy will, and 'twere a fault not to act according to its prompting; wherefore I do crown and mitre thee over thyself.

the meridian) and noon in India: it was, therefore, sunset at the base of the Mount of Purgatory (see

diagrams on pp. 34 and 35). But there was still an interval before sunset at the height the poets had reached (*cf.* above, Canto xvii. *v.* 12).—See diagram on p. 103.

6. As this angel corresponds to the angels that welcome and direct Dante at the end of his journey through each of the other circles, we must suppose that he struck the last P from Dante's brow with his wing. It is vain, therefore, to seek for any personal confession in Dante's statement that he had to pass through the flame. The same is true of Statius, for whose final liberation the souls of Purgatory had already sung their hymn of glory to God. The fact seems to be that this flame, in addition to being the instrument of purification on the seventh circle, does duty for the wall of fire, which, according to some representations, surrounds the Garden of Eden.

8. "Blessed are the pure in heart: for they shall see God" (*Matt.* v. 8).

23. See *Inf.* xvii. 79 *sqq.*

37-39. While Thisbe was waiting for her lover, Pyramus, near a mulberry-tree, a lioness came up from which she fled, dropping a garment in her haste. This the beast stained with blood, having just devoured an ox. When Pyramus came up and saw it on the ground, he thought that Thisbe was dead and stabbed himself Thisbe returned just in time to see her lover die and then slew herself too; whereupon the colour of the mulberries changed from white to red. Dante knew the story from Ovid, *Met.* iv. 55-166, and refers here specially to *vv.* 145, 146: *Ad nomen Thisbes oculos jam morte gravatos Pyramus erescit, visaque recondidit illa.* See below, Canto xxxiii. 69, and *cf. De Mon.* ii. 9: 30-34.

43-45. In mentioning Beatrice, Virgil is appealing to a higher motive than any he has yet urged; but he knows that Dante takes the reference on a lower plane. As yet Dante knows nothing of the celestial Beatrice, and it is an earthly emotion, however pure, that responds to Virgil's heavenly appeal. Hence a kind of half pathetic amusement on Virgil's part, on seeing

the eagerness with which Dante responds, not to the nigher plea he urged, but to the lower plea he suggested.

58. The words to be spoken to the righteous at the Last Judgment: "Then shall the King say unto them on his right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world" (*Matt.* xxv. 34).

92-93. *Cf. Inf.* xxvi. 7, and *Purg.* ix. 16-18.

95. Venus is often called Cytherea by Virgil, from the island Cythera, near which she rose from the sea and where she was worshipped with special veneration. For the position of the planet Venus in Pisces (the constellation preceding Aries or dawn), see above, Canto i. 19-21, *note*.

97-108. This third and last vision of Dante's, in which Leah and Rachel, the Old Testament types of the Active and Contemplative Life (*Gen.* xxix. *sqq.*) appear to him, is a forecast of the positions Matilda and Beatrice will occupy in the Earthly Paradise. [It should be noted that Mr Gardner, whose view is shared by others, holds that Matilda's "counterpart, as Rachel to Leah, is not Beatrice, as sometimes supposed, but St Bernard, in the closing cantos of the *Paradiso*."] In the New Testament the types are represented by Martha and Mary; see *Conv.* iv. 17: 85-111: "Verily, it is to be known that we can have in this life two happinesses by following two different roads, both good and excellent, which lead to them; the one is the Active Life and the other is the Contemplative Life, which (although by the Active Life one may attain, as has been said, to a good state of happiness) leads us to supreme happiness, even as the philosopher proves in the tenth book of the Ethics; and Christ affirms it with his own lips in the gospel of Luke, speaking to Martha, when replying to her: 'Martha, Martha, thou art anxious and troubled about many things: Verily, one thing alone is needful,' meaning, that which thou hast in hand; and he adds: 'Mary has chosen the better part, which shall not be taken from her.' And Mary, according to that which is previously written

in the gospel, sitting at the feet of Christ, showed no care for the service of the house, but listened only to the words of the Saviour. For if we will explain this in the moral sense, our Lord wished to show thereby that the Contemplative Life was supremely good, although the Active Life might be good; this is evident to him who will give his mind to the words of the gospel." See, too, *Conv.* iv. 2: 156-162.

115. The *pome* is the *summum bonum*, peace with God, as opposed to the many false ideals of men on earth. *Cf. Par.* xi. 1-15, and *Conv* iv. 12: 138-201.

127-142. Note that Virgil's mission is over when he has brought Dante to the Earthly Paradise, which is the immediate goal of the souls in Purgatory. Some difficulty has been found in the last lines of the canto, because it is said that Virgil cannot make Dante bishop as well as king of himself; but we learn from the *De Mon.* iii. 5: 107-117, that in Dante's opinion man would not have needed the Church, as an organised

institution, any more than the Empire, had he not fallen from the state of innocence. Accordingly, when he recovers that state he is absolved from the spiritual as well as from the temporal rule. The institutions of the Empire and the Church are, of course, to be distinguished from the human and divine reason, or Philosophy and Revelation, of which they ought to be guardians and exponents. The concluding chapter of the *De Mon.* shows us very clearly the distinction between the essential means of temporal and spiritual blessedness (human reason as developed by the philosophers, and Revelation as declared by the writers of Scripture) on the one hand, and the external institutions or regimens on the other, founded to check the perversity which perpetually drives mankind out of the true path thus indicated.

For *v.* 133, see the diagram on p. 13; and with *vv.* 134-135 compare the following canto, *vv.* 69 and 118 *sqq.*

DANTE enters the Garden of Eden from the west, facing the rising sun, and meeting a sweet breeze laden with the odours of Paradise and full of the song of birds to which the leaves of the divine forest murmur a pedal bass (1-21). On the opposing bank of a stream that flows pure under the forest shade, he perceives a lady gathering flowers and singing, as enamoured (22-42). It is Matilda, the genius of Eden; and in answer to Dante's petition she approaches the stream with downcast eyes, the song on her lips growing ever more articulate. Then, her hands still busy with the flowers, she flings upon him the blaze of her laughing eyes (43-69). As a responsive rapture awakes in Dante's heart, she initiates him into the frank and innocent love and joy of Eden, and proffers all further service he may desire (70-84). In answer to his question she confirms what Statius had already said as to the higher regions of the mount above the gate being unaffected by meteorological phenomena. The stream and the

Paradiso Terrestre

Vago già di cercar dentro e dintorno
la divina foresta spessa e viva,
ch' agli occhi temperava il nuovo giorno,
senza più aspettar lasciai la riva, 4
prendendo la campagna lento lento
su per lo suol che d' ogni parte oliva.
Un' aura dolce, senza mutamento 7
avere in sè, mi feria per la fronte
non di più colpo che soave vento,
per cui le fronde, tremolando pronte, 10
tutte e quante piegavano alla parte
u' la prim' ombra gitta il santo monte;

breeze, therefore, are not such as those on earth. The breeze is caused by the sweep of the atmospheric envelope of the earth, from east to west, with the primum mobile; and it bears with it germs from the divine forest; which may explain the seeming spontaneous generation of wondrous plants on earth. And the water of the stream does not rise from the pulsations of any mist- and rain-fed vein, but issues from a fountain which draws supplies for this and a companion stream direct from the will of God. These streams are Lethe and Eunöe, the one of which washes away all memory of sin, and the other restores the memory of all righteous doing; and for the full effect to be experienced, both alike must be tasted. So much in answer to Dante's questions. But Matilda further delights her pupil by suggesting that some confused tradition of the state of innocence lay behind the dreams of the classical poets who sang of the Golden Age; whereon he sees a smile of recognition lighten the faces of Virgil and Statius (85-148).

Dante enters the divine forest at sunrise

Now eager to search within and around the divine
forest dense and verdant, which to mine eyes
was tempering the new day,
without waiting more I left the mountain-side,
crossing the plain with lingering step, over the
ground which gives forth fragrance on every side.
A sweet breeze, itself invariable, was striking on
my brow with no greater force than a gentle
wind,
before which the branches, responsively trembling,
were all bending toward that quarter, where
the holy mount casts its first shadow;

Paradiso Terrestre

non però dal lor esser dritto sparte 13
tanto, che gli augelletti per le cime
lasciasser d' operare ogni lor arte;
ma con piena letizia l' ôre prime, 16
cantando, ricevièno intra le foglie,
che tenevan bordone alle sue rime:
tal qual di ramo in ramo si raccoglie 19
per la pineta in sul lito di Chiassi,
quand' Eolo Scirocco fuor discioglie.
Già m' avean trasportato i lenti passi 22
dentro alla selva antica tanto, ch' io
non potea rivedere ond' io m' entrassi;
ed ecco il più andar mi tolse un rio, 25
che in ver sinistra con sue picciole onde
piegava l' erba che in sua riva uscìo.
Tutte l' acque che son di qua più monde 28
parrieno avere in sè mistura alcuna,
verso di quella che nulla nasconde;
avvegna che si mova bruna bruna 31
sotto l' ombra perpetua, che mai
raggiar non lascia sole ivi, nè luna.
Coi piè ristetti e con gli occhi passai 34
di là dal fiumicello, per mirare
la gran variazion dei freschi mai;
e là m' apparve, sì com' egli appare 37
subitamente cosa che disvia
per maraviglia tutt' altro pensare,
una donna soletta, che si gia 40
cantando ed iscegliendo fior da fiore,
ond' era pinta tutta la sua via.
" Deh, bella donna, ch' ai raggi d' amore 43
ti scaldi, s' io vo' credere ai sembianti
che soglion esser testimon del core

yet not so far bent aside from their erect state, that the little birds in the tops ceased to practise their every art; **Dante wanders on**

but, singing, with full gladness they welcomed the first breezes within the leaves, which were murmuring the burden to their songs;

even such as from bough to bough is gathered through the pine wood on Chiassi's shore, when Aeolus looses Sirocco forth.

Already my slow steps had carried me on so far within the ancient wood, that I could not see whence I had entered;

and lo, a stream took from me further passage which, toward the left with its little waves, bent the grass which sprang forth on its bank. **till he reaches Lethe**

All the waters which here are purest, would seem to have some mixture in them, compared with that, which hideth nought;

albeit full darkly it flows beneath the everlasting shade, which never lets sun, nor moon, beam there.

With feet I halted and with mine eyes did pass beyond the rivulet, to gaze upon the great diversity of the tender blossoms;

and there to me appeared, even as on a sudden something appears which, through amazement, sets all other thought astray,

a lady solitary, who went along singing, and culling flower after flower, wherewith all her path was painted. **Matilda**

"Pray, fair lady, who at love's beams dost warm thee, if I may believe outward looks, which are wont to be a witness of the heart,

Paradiso Terrestre

vegnati voglia di trarreti avanti," 46
diss' io a lei, "verso questa riviera,
tanto ch' io possa intender che tu canti.
Tu mi fai rimembrar, dove e qual era 49
Proserpina nel tempo che perdette
la madre lei, ed ella primavera."
Come si volge, con le piante strette 52
a terra ed intra se, donna che balli,
e piede innanzi piede a pena mette,
volsesi in sui vermigli ed in sui gialli 55
fioretti verso me, non altrimenti
che vergine che gli occhi onesti avvalli;
e fece i preghi miei esser contenti, 58
sì appressando sè, che il dolce suono
veniva a me co' suoi intendimenti.
Tosto che fu là dove l' erbe sono 61
bagnate già dall' onde del bel fiume,
di levar gli occhi suoi mi fece dono.
Non credo che splendesse tanto lume 64
sotto le ciglia a Venere trafitta
dal figlio, fuor di tutto suo costume.
Ella ridea dall' altra riva dritta, 67
traendo più color con le sue mani,
che l' alta terra senza seme gitta.
Tre passi ci facea il fiume lontani; 70
ma Ellesponto, dove passò Xerse,
ancora freno a tutti orgogli umani,
più odio da Leandro non sofferse, 73
per mareggiare intra Sesto ed Abido,
che quel da me, perchè allor non s' aperse.
"Voi siete nuovi, e forse perch' io rido," 76
cominciò ella, "in questo loco eletto
all' umana natura per suo nido,

Dante and Matilda

may it please thee to draw forward," said I to her, "towards this stream, so far that I may understand what thou singest.

Thou makest me to remember, where and what Proserpine was in the time her mother lost her, and she lost the spring."

As a lady who is dancing turns her round with feet close to the ground and to each other, and hardly putteth foot before foot,

she turned toward me upon the red and upon the yellow flowerets, not otherwise than a virgin that droppeth her modest eyes;

and made my prayers satisfied, drawing so near that the sweet sound reached me with its meaning

Soon as she was there, where the grass is already bathed by the waves of the fair river, she vouchsafed to raise her eyes to me.

I do not believe that so bright a light shone forth under the eyelids of Venus, pierced by her son, against all his wont.

She smiled from the right bank opposite, gathering more flowers with her hands, which the high land bears without seed.

Three paces the river kept us distant; but Hellespont, where Xerxes crossed, to this day a curb to all human pride,

endured not more hatred from Leander for its turbulent waves 'twixt Sestos and Abydos, than that did from me, because it opened not then.

"New-comers are ye," she began, "and perchance, because I am smiling in this place, chosen for nest of the humanrace,

Paradiso Terrestre

maravigliando tienvi alcun sospetto; 79
ma luce rende il salmo *Delectasti*,
che puote disnebbiar vostro intelletto.

E tu, che sei dinanzi, e mi pregasti, 82
di' s' altro vuoi udir: ch' io venni presta
ad ogni tua question, tanto che basti."

"L' acqua," diss' io, "e il suon della foresta, 85
impugnan dentro a me novella fede
di cosa, ch' io udi' contraria a questa."

Ond' ella: "Io dicerò come procede 88
per sua cagion ciò ch' ammirar ti face,
e purgherò la nebbia che ti fiede.

Lo sommo Ben, che solo esso a sè piace, 91
fece l' uom buono, e a bene, e questo loco
diede per arra a lui d' eterna pace.

Per sua diffalta qui dimorò poco; 94
per sua diffalta in pianto ed in affanno
cambiò onesto riso e dolce gioco.

Perchè il turbar, che sotto da sè fanno 97
l' esalazion dell' acqua e della terra,
che, quanto posson, retro al calor vanno,

all' uomo non facesse alcuna guerra, 100
questo monte salìo verso 'l ciel tanto;
e libero n' è d' indi, ove si serra.

Or, perchè in circuito tutto e quanto 103
l' aer si volge con la prima volta,
se non gli è rotto il cerchio d' alcun canto,

in questa altezza, che in tutto è disciolta 106
nell' aer vivo, tal moto percote,
e fa suonar la selva perch' è folta;

e la percossa pianta tanto puote, 109
che della sua virtute l' aura impregna,
e quella poi girando intorno scote;

Matilda discourses on the wind in the Earthly Paradise

some doubt doth hold you marvelling; but the psalm *Delectasti* giveth light which may clear the mist from your understanding.

And thou, who art in front, and didst entreat me, say if aught else thou wouldst hear: for I came ready to all thy questioning till thou be satisfied."

"The water," said I, "and the music of the forest, are combatting within me a new belief in a thing which I have heard contrary to this."

Wherefore she: "I will tell from what cause that arises which makes thee marvel, and I will purge away the mist that offends thee.

The highest Good, who himself alone doth please, made man good and for goodness, and gave this place to him as an earnest of eternal peace.

Through his default, small time he sojourned here; through his default, for tears and sweat he exchanged honest laughter and sweet play.

In order that the storms, which the exhalations of the water and of the earth cause below it, and which follow so far as they can after the heat,

should do no hurt to man, this mount rose thus far towards heaven, and stands clear of them from where it is locked.

Now since the whole of the air revolves in a circle with the primal motion, unless its circuit is broken in some direction,

such motion strikes on this eminence, which is all free in the pure air, and makes the wood to sound because it is dense;

and the smitten plant has such power that with its virtue it impregnates the air, and that in its revolution then scatters it abroad:

Paradiso Terrestre

e l' altra terra, secondo ch 'è degna 112
per sè e per suo ciel, concepe e figlia
di diverse virtù diverse legna.

Non parrebbe di là poi maraviglia, 115
udito questo, quando alcuna pianta
senza seme palese vi s' appiglia.

E saper dei che la campagna santa, 118
ove tu sei, d' ogni semenza è piena,
e frutto ha in sè che di là non si schianta.

L' acqua che vedi non surge di vena 121
che ristori vapor che giel converta,
come fiume ch' acquista e perde lena;

ma esce di fontana salda e certa, 124
che tanto dal voler di Dio riprende,
quant' ella versa da due parti aperta.

Da questa parte con virtù discende, 127
che toglie altrui memoria del peccato;
dall' altra, d' ogni ben fatto la rende.

Quinci Letè, così dall' altro lato 130
Eunoè si chiama, e non adopra,
se quinci e quindi pria non è gustato.

A tutt' altri sapori esto è di sopra; 133
ed avvegna ch' assai possa esser sazia
la sete tua, perch' io più non ti scopra,

darotti un corollario ancor per grazia; 136
nè credo che il mio dir ti sia men caro,
se oltre promission teco si spazia.

Quelli che anticamente poetaro 139
l' età dell' oro e suo stato felice,
forse in Parnaso esto loco sognaro.

Qui fu innocente l' umana radice; 142
qui primavera è sempre, ed ogni frutto;
nettare è questo di che ciascun dice."

and the other land, according as it is worthy of itself and of its climate, conceives and brings forth divers trees of divers virtues.

Matilda, continuing, treats of the plants

Were this understood, it would not then seem a marvel yonder when some plant takes root there without manifest seed.

And thou must know that the holy plain where thou art, is full of every seed, and bears fruit in it which yonder is not plucked.

The water which thou seest wells not from a spring that is fed by moisture which cold condenses, like a river that gains and loses volume,

and of the water in the Earthly Paradise

but issues from a fount, constant and sure, which regains by God's will, so much as it pours forth freely on either side.

On this side it descends with a virtue which takes from men the memory of sin; on the other it restores the memory of every good deed.

On this side Lethe, as on the other Eunoe 'tis called, and works not except first it is tasted on this side and on that.

This exceedeth all other savours; and albeit thy thirst may be full sated, even tho' I reveal no more to thee,

I will give thee yet a corollary as a grace; nor do I think that my words will be less precious to thee if they extend beyond my promise to thee.

They who in olden times sang of the golden age and its happy state, perchance dreamed in Parnassus of this place.

and of its Golden Age

Here the root of man's race was innocent; here spring is everlasting, and every kind of fruit; this is the nectar whereof each one tells."

Paradiso Terrestre

Io mi volsi di retro allora tutto 145
a' miei poeti, e vidi che con riso
udito avevan l' ultimo costrutto;
poi alla bella donna tornai il viso. 148

11, 12. Towards the west.

19-21. The mournful notes heard in the pine-forest of Ravenna, on the Adriatic shore [Chiassi, near Ravenna,=the Classis of the Romans, who used it as a naval station and harbour; in Christian times a fortress was built there], when Aeolus, king of the winds (*Aen.* i. 52 *sqq.*), lets loose the sirocco, or S.E. wind. See Byron's *Don Juan*, iv. 105.

40. This is Matilda (see below, Canto xxxiii. 118, 119), in all probability to be taken as the type of the Active Life (*v.* 80). Historically, it is safest to identify her with Matelda, the *Grancontessa* of Tuscany (1046-1115), the supporter of Pope Gregory VII., the friend and bounteous benefactor of the Holy See and Church. Other attempts at identification have been made, some of them, notably Göschel's and Preger's, being of great ingenuity; but here, as so often, we shall do best in following the early commentators.

49-51. While gathering flowers in a lovely meadow, Proserpina was carried off by Pluto (*cf. Inf.* ix. 44, x. 80), in the presence of her mother and companions. A reference to Ovid, *Met.* v. 385 *sqq.* and to *Par.* xxx. 6, will show that *primavera* means the "spring flowers" that fell from her tunic, when Pluto bore her off in his car.

64-66. When she became enamoured of Adonis. See Ovid, *Met.* x. 525-526: *Namque pharetratus dum dat puer oscula matri, Inscius exstanti destrinxit arundine pectus.*

71-75. When Xerxes, King of Persia (485-465 B.C.) crossed the Hellespont (the modern Dardanelles) over a bridge of boats, to invade Greece, he had with him a host of a million soldiers; on his return, in a fishing boat, he was accompanied by a few men only [Orosius, whom Dante probably follows, points a similar moral

Then did I turn me right back to my poets, and saw that with smiles they had heard the last interpretation; then to the fair Lady I turned my face. Dante and Matilda

—ii. 9 and 10]. The same strait separated Leander from his mistress Hero; in order to see her, he swam across it many times and was eventually drowned (see Ovid, *Heroid.* xviii., xix.).

80. *Delectasti me, Domine, in factura tua. . . .* "For thou, Lord, hast made me glad through thy work: I will triumph in the works of thy hands" (*Ps.* xcii. 4).

87. See above, Canto xxi. 43 *sqq.*

102. From the Gate of Purgatory (see above, Canto ix. 76, 130 *sqq.*).

103-108. "The air also flows in a circle, because it is drawn along with the circulation of the whole" (Aristotle).—"And thus that air which exceeds the greatest altitude of the mountains flows round, but the air which is contained within the altitude of the mountains is impeded from this flow by the immoveable parts of the earth" (Thomas Aquinas).

109-117. Here Dante gives a sort of supernatural-rationalistic explanation of what was in his day an accepted fact. "And the same holds with plants also, since some are produced by seed, others spontaneously by nature" (Aristotle).

121-123. For the formation of rain on earth, *cf.* above, Canto v. 109-111.

124-126. See *Genesis* ii. 4-6 and 10 *sqq.*: "These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground. But there went up a mist from the earth,

and watered the whole face of the ground. . . . And a river went out of Eden to water the garden; and from thence it was parted, and became into four heads. . . ." *Cf.* below, Canto xxxiii. *vv.* 112-114, *note.*

128. For Lethe, see *Inf.* xxxiv. 130 and *Purg.* i. 40.

130-132. It would be natural to understand this passage as asserting that the drinking of Lethe produced no effect until Eunoë had been also drunk; but we see from xxxiii. 91-99 that this is not the case. We are therefore compelled to interpret the passage more subtly. It appears, then, that the true function of the twofold stream is to sift out evil and sinful memories from the sources of joy and gratitude with which they

are often inseparably mixed up on earth. For instance, when some unkindness or neglect of our own has been the cause of revealing to us the beauty and generosity of another's character; or when the shock consequent upon some error or sin that we have committed has roused within us the powers of resistance and aspiration, or brought us into contact with some strong and helpful soul, it appears that the immediate effect of drinking Lethe is not to separate out the good and bad, but to engulf in the forgetfulness of all evil, into which it throws the soul, the memory of all incidental good that was connected with it. See below, Canto xxxiii. 91-99, *note.*

139-144 For the Golden Age, see above, Canto xxii. 148-150, *note.*

AS she chants a blessing on those whose sins are forgiven, Matilda takes her way along one bank of the stream, while Dante keeps pace with her on the other; till the air, kindling with splendour and laden with sweet strains of song, fills Dante at once with the rapture of the Earthly Paradise and a sense of indignation against the act of sin which had bereft him and mankind of such delights — delights which all the waters of Helicon can scarce enable him to set in verse (1-42). Dante is pacing eastward, with the stream on his left hand flowing towards him, and on the other side of the stream a divine pageant approaches him; the details of which, together with words of song, are gradually disentangled by eye and ear. But when he turns to Virgil for enlightenment, his faithful teacher can no longer instruct him; these are things beyond the reach of his art (43-57). Seven lights leave the air painted with seven great rainbow streamers of colour stretching away as far as the eye can reach, throwing their

Paradiso Terrestre

Cantando come donna innamorata,
continuò col fin di sue parole:
"*Beati, quorum tecta sunt peccata.*"
E come ninfe che si givan sole 4
per le salvatiche ombre, disiando
qual di veder, qual di fuggir lo sole,
allor si mosse contra il fiume, andando 7
su per la riva, ed io pari di lei,
picciol passo con picciol seguitando.
Non eran cento tra i suo' passi e i miei, 10
quando le ripe igualmente dier volta,
per modo ch' a levante mi rendei.

glory over the heaven and glowing upon the stream. They represent the sevenfold gifts of the spirit, and beneath their glory tread four and twenty elders, crowned with lilies, representing the books of the Old Testament, chanting blessings on the Virgin (58-87). They are followed by the four Gospel beasts as described by Ezekiel and John, enclosing between them the triumphal chariot of the Church, resting on the two wheels of the contemplative and active life, drawn by a grifon whose twofold nature represents the two natures in one person of Christ (88-114). The sun itself has not so glorious a chariot. By the right wheel the three theological virtues dance, and by the left the four cardinal virtues (115-132). Then come two elders, then four, then one, crowned with roses, representing the remaining books of the New Testament (133-150). When Dante is just opposite the car, a peal of thunder arrests the whole procession (151-154).

Dante and Matilda

At the end of her words, singing like an enamoured lady, she continued: "*Beati, quorum tecta sunt peccata.*"

And, as nymphs who used to wend alone through the woodland shades, one desiring to see, another to flee the sun,

she then advanced against the stream, walking on the bank, and I abreast of her, little step answering with little step.

Not a hundred were her steps with mine, when both banks alike made a bend in such wise that I turned me to the east.

Paradiso Terrestre

Nè ancor fu così nostra via molta, 13
quando la donna tutta a me si torse,
dicendo: "Frate mio, guarda, ed ascolta."

ed ecco un lustro subito trascorse 16
da tutte parti per la gran foresta,
tal che di balenar mi mise in forse.

Ma perchè il balenar, come vien, resta, 19
e quel durando più e più splendeva,
nel mio pensar dicea: "Che cosa è questa?"

Ed una melodia dolce correva 22
per l' aer luminoso; onde buon zelo
mi fe' riprender l' ardimento d' Eva,

che, là dove ubbidia la terra e il cielo, 25
femmina sola, e pur testè formata,
non sofferse di star sotto alcun velo;

sotto il qual, se devota fosse stata, 28
avrei quelle ineffabili delizie
sentite prima, e più lunga fiata.

Mentr' io m' andava tra tante primizie 31
dell' eterno piacer, tutto sospeso,
e disioso ancora a più letizie,

dinanzi a noi, tal quale un foco acceso, 34
ci si fe' l' aer sotto i verdi rami,
e il dolce suon per canto era gia inteso.

O sacrosante Vergini, se fami, 37
freddi o vigilie mai per voi soffersi,
cagion mi sprona, ch' io mercè ne chiami.

Or convien ch' Elicona per me versi, 40
ed Urania m' aiuti col suo coro,
forti cose a pensar mettere in versi.

Poco più oltre sette arbori d' oro 43
falsava nel parere il lungo tratto
del mezzo, ch' era ancor tra noi e loro;

Nor yet was our way thus very far, when the lady turned her full round to me, saying, "Brother mine, look and hearken." **Approach of the Divine Pageant**

And lo, a sudden brightness flooded on all sides the great forest, such that it set me in doubt if 'twere lightning.

But since lightning ceases even as it cometh, and that enduring, brighter and brighter shone, in my mind I said: "What thing is this?"

And a sweet melody ran through the luminous air; wherefore righteous zeal made me reprove Eve's daring,

who, there where heaven and earth obeyed, a woman alone and but then formed, did not bear to remain under any veil,

under which, if she had been devout, I should have tasted those ineffable joys ere this, and for a longer time.

While I was going amid so many first-fruits of the eternal pleasance, all enrapt and still yearning for more joys,

the air in front of us under the green boughs, became even as a flaming fire to us, and the sweet sound was heard as a chant.

O holy, holy, Virgins, if e'er for you I have endured fastings, cold, or vigils, occasion spurs me to crave my reward. **Invocation of the Muses**

Now 'tis meet that Helicon for me stream forth and Urania aid me with her choir to set in verse things hard to conceive.

A little farther on, a delusive semblance of seven trees of gold was caused by the long space that was yet between us and them; **The seven Candlesticks**

Paradiso Terrestre

ma quando fui sì presso di lor fatto, 46
che l' obbietto comun, che il senso inganna,
non perdea per distanza alcun suo atto,

la virtù ch' a ragion discorso ammanna 49
sì com' elli eran candelabri apprese,
e nelle voci del cantare, "*Osanna.*"

Di sopra fiammeggiava il bello arnese 52
più chiaro assai che luna per sereno
di mezza notte nel suo mezzo mese.

Io mi rivolsi d' ammirazion pieno 55
al buon Virgilio, ed esso mi rispose
con vista carca di stupor non meno.

Indi rendei l' aspetto all' alte cose, 58
che si moveano incontro a noi sì tardi,
che foran vinte da novelle spose.

La donna mi sgridò: "Perchè pur ardi 61
sì nell' aspetto delle vive luci,
e ciò che vien di retro a lor non guardi?"

Genti vid' io allor, com' a lor duci, 64
venire appresso, vestite di bianco:
e tal candor di qua giammai non fuci.

L' acqua splendeva dal sinistro fianco, 67
e rendea a me la mia sinistra costa,
s' io riguardava in lei, come specchio anco.

Quand' io dalla mia riva ebbi tal posta, 70
che solo il fiume mi facea distante,
per veder meglio ai passi diedi sosta,

e vidi le fiammelle andar davante, 73
lasciando retro a sè l' aer dipinto,
e di tratti pennelli avean sembiante;

sì che lì sopra rimanea distinto 76
di sette liste, tutte in quei colori,
onde fa l' arco il sole e Delia il cinto.

but when I had drawn so nigh to them that the general similitude of things, which deceives the senses, lost not by distance any of its features, the faculty which prepares material for reason distinguished them as candlesticks, even as they were, and in the words of the chant, "Hosannah."

The Divine Pageant

The seven Candlesticks

Above, the fair pageant was flaming forth, brighter far than the moon in clear midnight sky in her mid month.

Full of wonderment I turned me to the good Virgil, and he answered me with a face not less charged with amazement.

Then I turned my countenance back to the sublime things, which moved towards us so slowly, that they would be vanquished by new-wedded brides.

The lady cried to me: "Wherefore art thou so ardent only for the vision of these bright lights, and heedest not that which comes after them?"

The seven Pennants

Then I beheld people, clad in white, following as after their leaders; and whiteness so pure here never was with us.

Bright shone the water on my left flank, and reflected to me my left side, if I gazed therein, even as a mirror.

When I was so placed on my bank that the river alone kept me distant, to see better I gave halt to my steps,

and I saw the flames advance, leaving the air behind them painted, and of trailing pennants they had the semblance;

so that the air above remained streaked with seven bands, all in those colours whereof the sun makes his bow, and Delia her girdle.

Paradiso Terrestre

Questi ostendali retro eran maggiori 79
che la mia vista; e, quanto al mio avviso,
dieci passi distavan quei di fuori.

Sotto così bel ciel, com' io diviso, 82
ventiquattro seniori, a due a due,
coronati venian di fiordaliso.

Tutti cantavan: "Benedetta tue 85
nelle figlie d' Adamo, e benedette
sieno in eterno le bellezze tue."

Poscia che i fiori e l' altre fresche erbette, 88
a rimpetto di me dall' altra sponda,
libere fur da quelle genti elette,

sì come luce luce n ciel seconda, 91
vennero appresso lor quattro animali,
coronato ciascun di verde fronda.

Ognuno era pennuto di sei ali, 93
le penne piene d' occhi; e gli occhi d' Argo,
se fosser vivi, sarebber cotali.

A descriver lor forme più non spargo 97
rime, lettor; ch' altra spesa mi strigne
tanto, che a questa non posso esser largo.

Ma leggi Ezechiel, che li dipigne 100
come li vide dalla fredda parte
venir con vento, con nube e con igne:

e quali i troverai nelle sue carte, 103
tali eran quivi, salvo ch' alle penne
Giovanni è meco, e da lui si diparte.

Lo spazio dentro a lor quattro contenne 106
un carro, in su due rote, trionfale,
ch' al collo d' un grifon tirato venne.

Esso tendea in su l' una e l' altr' ale 109
tra la mezzana e le tre e tre liste,
sì ch' a nulla fendendo facea male.

These banners streamed to the rearward far beyond my sight, and as I might judge, the outermost were ten paces apart. **The Divine Pageant**

Beneath so fair a sky, as I describe, came four and twenty elders, two by two, crowned with flower-de-luce. **The four and twenty Elders**

All were singing: "Blessed thou among the daughters of Adam, and blessed to all eternity be thy beauties."

When the flowers and the other tender herbs opposite to me on the other bank, were free from those chosen people,

even as star follows star in the heavens, four creatures came after them, each one crowned with green leaves. **The four Beasts**

Everyone was plumed with six wings, the plumes full of eyes; and the eyes of Argus, were they living, would be such.

To describe their form, reader, I spill no more rhymes; for other charges bind me so, that herein I cannot be lavish.

But read Ezekiel who depicts them as he saw them coming from the cold region, with whirlwind, with cloud, and with fire;

and as thou shalt find them in his pages, such were they here, save that in the pinions John is with me, and differs from him.

The space within the four of them contained a car triumphal, upon two wheels, which came drawn at the neck of a grifon. **The Chariot and the Grifon**

And he stretched upwards one wing and the other, between the middle and the three and three bands, so that he did hurt to none by cleaving.

Paradiso Terrestre

Tanto salivan, che non eran viste; 112
le membra d' oro avea, quanto era uccello,
e bianche l' altre di vermiglio miste.

Non che Roma di carro così bello 115
rallegrasse Affricano, o vero Augusto,
ma quel del sol saria pover con ello:

quel del sol, che sviando fu combusto, 118
per l' orazion della Terra devota,
quando fu Giove arcanamente giusto.

Tre donne in giro, dalla destra rota, 121
venian danzando: l' una tanto rossa
ch' a pena fora dentro al foco nota;

l' altr' era come se le carni e l' ossa 124
fossero state di smeraldo fatte;
la terza parea neve testè mossa;

ed or parevan dalla bianca tratte, 127
or dalla rossa, e dal canto di questa
l' altre togliean l' andare e tarde e ratte.

Dalla sinistra quattro facean festa, 130
in porpora vestite, dietro al modo
d' una di lor, ch' avea tre occhi in testa.

Appresso tutto il pertrattato nodo, 133
vidi due vecchi in abito dispari,
ma pari in atto, ed onesto e sodo:

l' un si mostrava alcun de' famigliari 136
di quel sommo Ippocrate, che natura
agli animali fe' ch' ell' ha più cari;

mostrava l' altro la contraria cura 139
con una spada lucida ed acuta,
tal che di qua dal rio mi fe' paura.

Poi vidi quattro in umile paruta, 142
e di retro da tutti un veglio solo
venir, dormendo, con la faccia arguta.

So high they rose that they were not seen; his members had he of gold, so far as he was a bird, and the others white mingled with vermilion. **The Divine Pageant**

Not only Africanus, nor in sooth, Augustus, e'er rejoiced Rome with a car so fair, but that of the sun would be poor beside it, **The Chariot and the Grifon**

that of the sun, which straying was consumed at the devout prayer of the earth, when Jove was mysteriously just.

Three ladies came dancing in a round by the right wheel; one so red that hardly would she be noted in the fire; **The Theological Virtues**

the next was as if her flesh and bone had been made of emerald; the third seemed new fallen snow;

and now seemed they led by the white, now by the red, and from the song of her the others took measure slow and quick.

By the left wheel, four clad in purple, made festival, following the lead of one of them, who had three eyes in her head. **The Cardinal Virtues**

After all the group described, I saw two aged men, unlike in raiment, but like in bearing, and venerable and grave: **Luke and Paul**

one showed him to be of the familiars of that highest Hippocrates whom nature made for the creatures she holds most dear;

the other showed the contrary care, with a sword glittering and sharp, such that on this side the stream it made me afeard.

Then saw I four of lowly semblance; and behind all, an old man solitary, coming in a trance, with visage keen. **The rearguard**

Paradiso Terrestre

E questi sette col primaio stuolo 145
erano abituati; ma di gigli
dintorno al capo non facevan brolo,
anzi di rose e d' altri fior vermigli: 148
giurato avria poco lontano aspetto,
che tutti ardesser di sopra dai cigli.
E quando il carro a me fu a rimpetto, 151
un tuon s' udì; e quelle genti degne
parvero aver l' andar più interdetto,
fermandos' ivi con le prime insegne. 154

3. "Blessed is he whose transgression is forgiven, whose sin is covered" (*Ps.* xxxii. 1).

27. *Cf. Par.* xix. 48, *note.*

37-42. With this invocation to the Muses, *cf. Inf.* ii. 7-9, xxxii. 10, 11; *Purg.* i. 7-12; *Par.* i. 16, 17, ii. 9, xviii. 82-85.—Helicon was in reality a *mountain* in Boeotia, sacred to the Muses (from which *sprang* two fountains associated with them—Aganippe and Hippocrene). Urania—the Muse of astronomy and heavenly things.

43, 50. . . . "And being turned, I saw seven golden candlesticks . . . and the seven candlesticks . . are the seven churches" (*Rev.* i. 12, 20) . . . "and there were seven lamps burning before the throne, which are the seven Spirits of God" (*Rev.* iv. 5). Dante seems to have amalgamated these two passages for the purpose of his allegory. See, too, *Conv.* iv. 21: 100-112: "By the Theological way it is possible to say that, when the supreme Deity, that is God, sees his creature prepared to receive his good gift, so freely he imparts it to his creature in proportion as it is prepared to receive it. And because these gifts proceed from ineffable Love, and the Divine Love is appropriate to the Holy Spirit, therefore it is that they are called the gifts of the Holy Spirit, which, even as the Prophet Isaiah distinguishes them [*Vulgate*, xi. 2, 3], are seven, namely, Wisdom, Understanding, Counsel, Might, Knowledge, Pity and the Fear of the Lord."

47. The "proper" objects of the senses are those

And these seven were arrayed as the first company; but of lilies around their heads no garland had they, The Divine Pageant halts

rather of roses and of other red flowers; one who viewed from short distance would have sworn that all were aflame above the eyes.

And when the car was opposite to me, a thunder clap was heard; and those worthy folk seemed to have their further march forbidden, and halted there with the first ensigns.

which are perceived by one sense only, as colour by the sight, sound by the hearing, savour by the taste; and in these, according to Aristotle, the senses cannot be deceived. "But the common objects are motion, rest, number, shape, size; for such things are not the proper objects of any sense, but are common to all," and with respect to them the senses may err.

49. Probably the apprehensive faculty (see above, Canto xviii. 22, 23, *note*).—Mr Butler quotes *Hamlet*, i. 2: "A beast that wants discourse of reason."

51. "Hosanna," the word with which the Jews hailed Jesus on his entry into Jerusalem (*Matt.* xxi. 9; *Mark* xi. 9; *John* xii. 13); here used by the twenty-four elders (*vv.* 64,83) preceding Christ's chariot.

73-81. The seven bands or pennons trailing behind the candlesticks may be taken as the seven sacraments, or, perhaps better, as the working of the seven gifts. The colours of the rainbow and of the moon's halo [Diana was born on the island of Delos] may have been suggested by *Rev.* iv. 3: " . . . and there was a rainbow about the throne in sight like unto an emerald."—The paces of *v.* 81 probably indicate the ten commandments.

83, 84. These elders represent the twenty-four books of the Old Testament (the Pentateuch, the historical books and the three ascribed to Solomon counting as one each). Their voices and their white garments (emblematical of Faith; see *Hebrews* xi.) were referred to above in *vv.* 51, 64-66; and the whole conception of them was derived by Dante from

Rev. iv. 4: "And round about the throne were four and twenty seats; and upon the seats I saw four and twenty elders sitting, clothed in white raiment; and they had on their heads crowns of gold." The crowns of "flower-de-luce" suggest the purity of their faith and teaching.

85, 86. "Blessed art thou among women"—the words of the angel and of Elizabeth to Mary (*Luke* i. 28, 42); here addressed either to Mary or to Beatrice.

92-105. See the description of these four beasts in *Ezek.* i. 4-14 and *Rev.* iv. 6-9. The faces of the man, lion, ox (or calf) and eagle represent Matthew, Mark, Luke, and John, respectively. The green leaves indicate Hope ("Lord Jesus Christ, which is our hope" 1 *Tim.* i. 1). According to Pietro di Dante the beast's six wings are the six laws—natural, Mosaic, prophetic, evangelical, Apostolic and canonical; [in *Ezekiel* we read that "everyone had four wings;" while John says that "the four beasts had each of them six wings about him"]. The eyes indicate the knowledge of things past and future; [for Argus, with the hundred eyes, see below, Canto xxxii. 64-66, *note*].

107. The two wheels have been explained in many different ways, the interpretation adopted in the *Argument* being one of the most satisfactory. According to others, they indicate the Old and the New Testament; the orders of the Dominicans and Franciscans, etc., etc.

109-111. "Looking to *Pss.* xxxvi. and lvii. and comparing verses 5 and 7 of the former with 1 and 11 of the latter, it seems that we must understand them [the wings] as denoting—the one mercy, the other truth or justice. Then their position with regard to the bands will be made intelligible by a reference to *Ps.* xxxvi. 10: 'O stretch forth thy mercy over those that know thee [*scientia*], and thy justice over them that are of a right heart [*consilium*]'" (Butler).

113, 114. "My beloved is white and ruddy, the chiefest among ten thousand His head is as the most fine gold . . . (*Song of Solomon*, v. 10, 11).

115, 116. The cars used by these and all victorious Roman generals in their "triumphs."

117-120. For Phaëton see *Inf.* xvii. 106-108, *note.*

121-129. Faith (white), Hope (green) and Charity (red); *cf.* above, Canto viii. 89-93. The song of Charity leads the measure because, according to 1 *Cor.* xiii. 13: ". . . now abideth faith, hope, charity, these three; but the greatest of these is charity."

130-132. For the moral or cardinal virtues, see above, Canto i. *vv.* 23-27, *note.*—Even in the *Convito* (iv. 17: 77-84), where Dante follows Aristotle (in whose system Prudence is an intellectual virtue), he feels constrained to say: "By many, Prudence, that is Wisdom, is well asserted to be a moral virtue; but Aristotle numbers that amongst the intellectual virtues, although it is the guide of the moral, and points out the way by which they are formed, and without which they cannot be." The three eyes of Prudence have reference to the past, present and future, and the purple garb of the four virtues to the Empire (*cf.* below, Canto xxxii. *vv.* 58, 59, *note*).

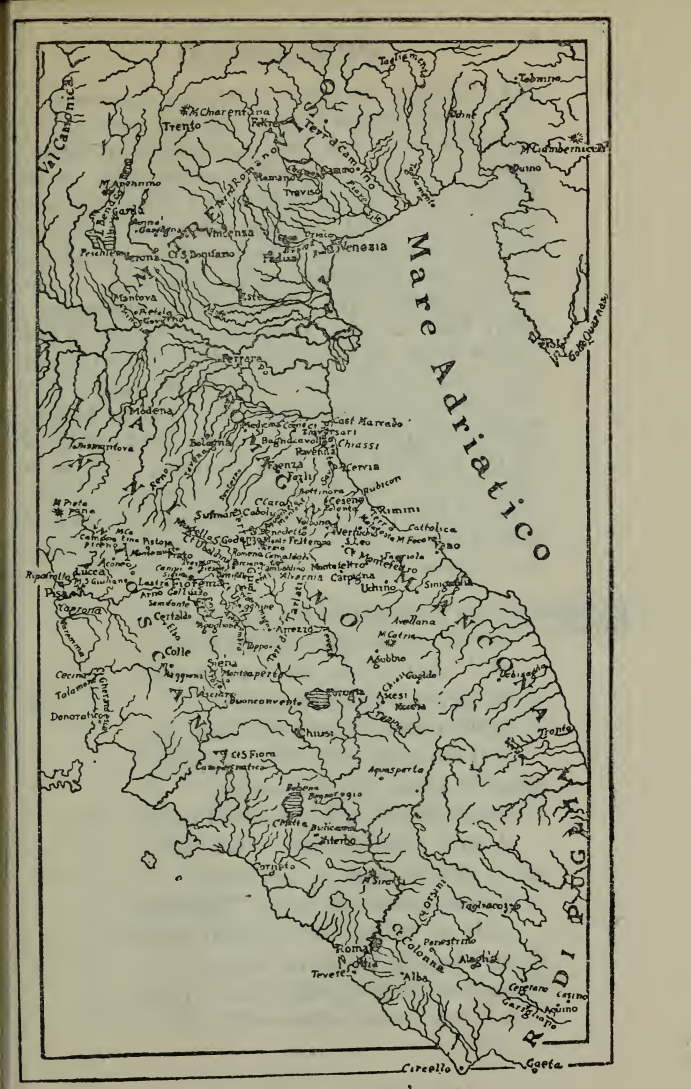
134-141. These two are Luke (considered as author of the *Acts*) and Paul. Paul describes Luke (in *Col.* iv. 14) as "the beloved physician"; he is therefore regarded as a spiritual Hippocrates (this being the name of a famous Greek physician). The *animali* of *v.* 138 of course = mankind. The explanation of Paul's sword is to be found either in his own words (*Eph.* vi. 17): ". . . the sword of the Spirit, which is the word of God"; or in the circumstance that he was always represented with one (in reference to his martyrdom by sword).

142. James, Peter, John and Jude—the authors of the four canonical epistles.

143, 144. John, considered as author of *Revelation*—a series of visions, concerning things that must shortly come to pass: hence he is represented as *dormendo* and *con la faccia arguta.*

145-150. We saw that the *fiordaliso* (*v.* 84) was emblematical of the purity of the Old Testament; now the charity of the New Testament is indicated by the *rose* and *altri fior vermigli.*

MAP OF UPPER AND


Mare Adriatico
Val Camonica
Trento
Verona
Vicenza
Padova
Venezia
Treviso
Mantova
Ferrara
Modena
Bologna
Ravenna
Faenza
Forlì
Rimini
Cesena
Urbino
Fano
Sinigaglia
Ancona
Macerata
Fermo
Ascoli
Camerino
Spoleto
Foligno
Perugia
Arezzo
Siena
Pisa
Lucca
Pistoia
Prato
Firenze
Pontremoli
Sarzana
Lerici
Portovenere
Gaeta
Circello
Tagliacozzo
Roma
Tivoli
Tivoli
Tivoli

WHEN the car arrests itself, all the elders who had preceded it, turn and face round to it; and when one of them invokes the bride of Lebanon, blessed spirits rise up around it, as men shall rise at the last day. Flowers are flung in a cloud from their hands as they utter blessings, culled from Christian and Gentile scriptures; and a form clad in the colours of the three theological virtues rises like the sun in their midst (1-33). Dante without further testimony from his eyes, recognises the tokens of the ancient flame, and like a terrified child turns round to ask comfort and support from Virgil (34-48). But Virgil has gone, and not even the joys of the Earthly Paradise can prevent Dante's cheeks, though cleansed by the mountain dew, from darkening again with tears (49-54). But the sense of outward loss when bereft of Virgil is soon swallowed up in the sense of inward loss caused by his own faithlessness and sin; for Beatrice sternly recalls him to face his own

Paradiso Terrestre

Quando il settentrion del primo cielo,
che nè occaso mai seppe nè orto,
nè d' altra nebbia che di colpa velo,
e che faceva lì ciascuno accorto 4
di suo dover, come il più basso face
qual timon gira per venire a porto,
fermo si affisse, la gente verace, 7
venuta prima tra il grifone ed esso,
al carro volse sè, come a sua pace;
ed un di loro, quasi da ciel messo, 10
"*Veni, sponsa, de Libano*" cantando
gridò tre volte, e tutti gli altri appresso
Quali i beati al novissimo bando 13
surgeran presti ognun di sua caverna,
la rivestita voce alleluiando,

insulted and outraged ideal (55-75). Bereft of Virgil's support when he looks around, encountering his own image in the stream when he looks down, like a child before an angered mother, Dante feels his heart at first frozen by reproaches, then melted by the pleading intercession of the angels (76-99). But Beatrice is still unbending; and turning to the angelic presences she rehearses the promise of Dante's youth and the unworthiness of his manhood, the gracious and fleeting beauty of his early vows, the pursuit of false good to which he then surrendered himself, her own unavailing pleadings with him, and his fall, so deep that naught save the vision of the region of the lost, won for him by her prayers and tears, could avail to save him (100-141). The deep fate of God were broken should he taste of the higher joys, access to which she had won for him, without paying some scot of penitential tears (142-145).

The Divine Pageant

When the wain of the first heaven which setting nor rising never knew, nor veil of other mist than of sin,

and which made there each one aware of his duty, even as the lower wain guides him who turns the helm to come into port,

had stopped still, the people of truth, who had first come between the grifon and it, turned them to the car as to their peace;

and one of them as if sent from heaven "*Veni sponsa de Libano*" did shout thrice in song, and all the others after him.

As the saints at the last trump shall rise ready each one from his tomb, with re-clad voice singing Halleluiah,

Paradiso Terrestre

cotali, in su la divina basterna, 16
si levar cento, *ad vocem tanti senis*,
ministri e messaggier di vita eterna.
Tutti dicean: "*Benedictus, qui venis*"; 19
e, fior gittando di sopra e dintorno,
"*Manibus o date lilia plenis.*"
Io vidi già nel cominciar del giorno 22
la parte oriental tutta rosata
e l' altro ciel di bel sereno adorno,
e la faccia del sol nascere ombrata, 25
sì che per temperanza di vapori,
l' occhio la sostenea lunga fiata:
così dentro una nuvola di fiori, 28
che dalle mani angeliche saliva
e ricadeva in giù dentro e di fuori
sopra candido vel cinta d' oliva 31
donna m' apparve, sotto verde manto,
vestita di color di fiamma viva.
E lo spirito mio, che già cotanto 34
tempo era stato che alla sua presenza
non era di stupor, tremando, affranto,
senza degli occhi aver più conoscenza, 37
per occulta virtù che da lei mosse,
d' antico amor sentì la gran potenza.
Tosto che nella vista mi percosse 40
l' alta virtù, che già m' avea trafitto
prima ch' io fuor di puerizia fosse,
volsimi alla sinistra col rispitto 43
col quale il fantolin corre alla mamma,
quando ha paura o quando egli è afflitto,
per dicere a Virgilio: "Men che dramma 46
di sangue m' è rimaso, che non tremi;
conosco i segni dell' antica fiamma."

such on the divine chariot rose up a hundred *ad vocem tanti senis*, ministers and messengers of life eternal. **The Divine Pageant**

All were saying: "*Benedictus qui venis*"; and, strewing flowers above and around, "*Manibus o date lilia plenis.*"

Ere now have I seen, at dawn of day, the eastern part all rosy red, and the rest of heaven adorned with fair clear sky,

and the face of the sun rise shadowed, so that by the tempering of the mists the eye long time endured him:

so within a cloud of flowers, which rose from the angelic hands and fell down again within and without,

olive-crowned over a white veil, a lady appeared to me, clad, under a green mantle, with hue of living flame. **Beatrice**

And my spirit, that now so long a time had passed, since, trembling in her presence, it had been broken down with awe,

without having further knowledge by mine eyes through hidden virtue which went out from her, felt the mighty power of ancient love.

Soon as on my sight the lofty virtue smote, which already had pierced me ere I was out of my boyhood,

I turned me to the left with the trust with which the little child runs to his mother when he is frightened or when he is afflicted,

to say to Virgil: "Less than a drachm of blood is left in me that trembleth not; I recognise the tokens of the ancient flame."

Paradiso Terrestre

Ma Virgilio n' avea lasciati scemi 49
di sè, Virgilio dolcissimo patre,
Virgilio a cui per mia salute die' mi:

nè quantunque perdè l' antica matre 52
valse alle guance nette di rugiada,
che lagrimando non tornassero atre.

"Dante, perchè Virgilio se ne vada, 55
non pianger anco, non pianger ancora:
chè pianger ti convien per altra spada."

Quasi ammiraglio, che in poppa ed in prora 58
viene a veder la gente che ministra
per gli altri legni, ed a ben far la incuora,

in su la sponda del carro sinistra, 61
quando mi volsi al suon del nome mio,
che di necessità qui si regista,

vidi la donna, che pria m' appario 64
velata sotto l' angelica festa,
drizzar gli occhi ver me di qua dal rio.

Tutto che il vel che le scendea di testa, 67
cerchiato dalla fronde di Minerva,
non la lasciasse parer manifesta,

regalmente nell' atto ancor proterva 70
continuò, come colui che dice
e il più caldo parlar di retro serva:

"Guardami ben: ben son, ben son Beatrice. 73
Come degnasti d' accedere al monte?
non sapei tu che qui è l' uom felice?"

Gli occhi mi cadder giù nel chiaro fonte; 76
ma, veggendomi in esso, i trassi all' erba,
tanta vergogna mi gravò la fronte.

Così la madre al figlio par superba, 79
com' ella parve a me: perchè d' amaro
sente 'l sapor della pietade acerba.

Beatrice and Dante

But Virgil had left us bereft of himself, Virgil sweetest Father, Virgil to whom for my weal I gave me up;

nor did all that our ancient mother lost, avail to keep my dew-washed cheeks from turning dark again with tears.

"Dante, for that Virgil goeth away, weep not yet, weep not yet, for thou must weep for other sword."

Even as an admiral, who at stern and at bow, comes to see the folk that man the other ships, and heartens them to brave deeds,

so on the left side of the car, when I turned me at sound of my name, which of necessity here is recorded,

I saw the lady, who first appeared to me veiled beneath the angelic festival, directing her eyes to me on this side the stream.

Albeit the veil which fell from her head, crowned with Minerva's leaves, did not let her appear manifest,

queenlike, in bearing yet stern, she continued, like one who speaks and holdeth back the hottest words till the last:

"Look at me well; verily am I, verily am I Beatrice. How didst thou deign to draw nigh the mount? knewest thou not that here man is happy?"

Mine eyes drooped down to the clear fount; but beholding me therein, I drew them back to the grass, so great a shame weighed down my brow.

So doth the mother seem stern to her child, as she seemed to me; for the savour of harsh pity tasteth of bitterness.

Paradiso Terrestre

Ella si tacque, e gli angeli cantaro 82
di subito: "*In te, Domine, speravi*";
ma oltre "*pedes meos*" non passaro.

Sì come neve tra le vive travi 85
per lo dosso d' Italia si congela,
soffiata e stretta dagli venti schiavi,

poi liquefatta in sè stessa trapela, 88
pur che la terra, che perde ombra, spiri,
sì che par foco fonder la candela:

così fui senza lagrime e sospiri 91
anzi il cantar di quei che notan sempre
retro alle note degli eterni giri.

Ma poi che intesi nelle dolci tempre 94
lor compatire a me, più che se detto
avesser: "Donna, perchè sì lo stempre?"

lo gel che m' era intorno al cor ristretto, 97
spirito ed acqua fessi, e con angoscia
per la bocca e per gli occhi uscì del petto.

Ella, pur ferma in su la detta coscia 100
del carro stando, alle sustanzie pie
volse le sue parole così poscia:

"Voi vigilate nell' eterno dìe, 103
sì che notte nè sonno a voi non fura
passo che faccia il secol per sue vie:

onde la mia risposta è con più cura 106
che m' intenda colui che di là piagne,
per che sia colpa e duol d' una misura.

Non pur per opra delle rote magne, 109
che drizzan ciascun seme ad alcun fine,
secondo che le stelle son compagne;

ma per larghezza di grazie divine, 112
che sì alti vapori hanno a lor piova
che nostre viste là non van vicine,

Beatrice and Dante

She was silent, and straightway the angels sang: "*In te, Domine, speravi*;" but beyond "*pedes meos*" they passed not.

As the snow amid the living rafters along Italia's back is frozen under blast and stress of Slavonian winds,

then melted trickles down through itself, if but the land that loseth shade do breathe, so that it seems fire melting the candle,

so without tears or sighs was I before the song of those who ever accord their notes after the melodies of the eternal spheres.

But when I heard in their sweet harmonies their compassion on me, more than if they had said "Lady, why dost thou so shame him?"

the ice which had closed about my heart became breath and water, and with anguish through mouth and eyes issued from my breast.

She, standing yet fixed on the said side of the car, then turned her words to the pitying angels thus:

"Ye watch in the everlasting day, so that nor night nor sleep stealeth from you one step which the world may take along its ways;

wherefore my answer is with greater care, that he who yon side doth weep may understand me, so that sin and sorrow be of one measure.

Not only by operation of the mighty spheres that direct each seed to some end, according as the stars are its companions,

but by the bounty of graces divine, which have for their rain vapours so high that our eyes reach not nigh them,

Paradiso Terrestre

questi fu tal nella sua vita nuova 115
virtualmente, ch' ogni abito destro
fatto averebbe in lui mirabil prova.
Ma tanto più maligno e più silvestro 118
si fa il terren col mal seme e non colto,
quant' egli ha più del buon vigor terrestro.
Alcun tempo il sostenni col mio volto; 121
mostrando gli occhi giovinetti a lui,
meco il menava in dritta parte volto.
Sì tosto come in su la soglia fui 124
di mia seconda etade, e mutai vita,
questi si tolse a me, e diessi altrui.
Quando di carne a spirto era salita, 127
e bellezza e virtù cresciuta m' era,
fu' io a lui men cara e men gradita;
e volse i passi suoi per via non vera, 130
imagini di ben seguendo false,
che nulla promission rendono intera.
Nè impetrare spirazion mi valse, 133
con le quali ed in sogno ed altrimenti
lo rivocai; sì poco a lui ne calse.
Tanto giù cadde, che tutti argomenti 136
alla salute sua eran già corti,
fuor che mostrargli le perdute genti.
Per questo visitai l' uscio dei morti, 139
ed a colui che l' ha quassù condotto
li preghi miei, piangendo, furon porti.
Alto fato di Dio sarebbe rotto, 142
se Lete si passasse, e tal vivanda
fosse gustata senza alcuno scotto
di pentimento che lagrime spanda." 145

1-6. The "wain of the first heaven" are the seven candlesticks, which are the spiritual guides of the

this man was such in his new life potentially, that every good talent would have made wondrous increase in him.

Beatrice and Dante

But so much the more rank and wild the ground becomes with evil seed and untilled, the more it hath of good strength of soil.

Some time I sustained him with my countenance; showing my youthful eyes to him I led him with me turned to the right goal.

So soon as I was on the threshold of my second age, and I changed life, he forsook me, and gave him to others.

When I was risen from flesh to spirit, and beauty and virtue were increased within me, I was less precious and less pleasing to him;

and he did turn his steps by a way not true, pursuing false visions of good, that pay back no promise entire.

Nor did it avail me to gain inspirations, with which in dream and otherwise, I called him back; so little recked he of them.

So low sank he, that all means for his salvation were already short, save showing him the lost people.

For this I visited the portal of the dead, and to him who has guided him up hither, weeping my prayers were borne.

God's high decree would be broken, if Lethe were passed, and such viands were tasted, without some scot of penitence that may shed tears."

righteous; even as the seven stars of the Septentrio or Ursa Minor direct the mariner making for port.

7, 8. The twenty-four elders.

10, 11. The elder representing the books of Solomon sang aloud three times the words of the *Song of Solomon* (iv. 8): "Come with me from Lebanon, my spouse, with me from Lebanon."

17, 18. These are identical with the angels of *vv.* 29 and 82; *ad vocem tanti senis*, "at the voice of so great an elder."

19. "Blessed art thou that comest." See *Matt.* xxi. 9, *Mark* xi. 9, *Luke* xix. 38, *John* xii. 13; and *cf.* the preceding canto, *v.* 51, *note.*

21. "Oh, with full hands give lilies" (*Æn.* vi. 884).

31-33. This is Beatrice. Note the colours of Faith, Hope and Charity. In the *Vita Nuova* [the whole of which should be read in conjunction with the present and the following canto; see, too, Gardner, pp. 8, 9, 13-15, 45-53], Beatrice appears in red and white, but never in green. The olive was sacred to Minerva, the Goddess of Wisdom (*v.* 68).

34-48. The appearance of Beatrice has the same effect on Dante now as in the days of the *Vita Nuova* (§ ii. 19 *sqq.*, xi., xiv. 24-49, xxiv. 1-14). *Cotanto tempo* (*vv.* 34. 35): ten years—1290-1300; see below, *note* to *vv.* 124, 125. Dante first met Beatrice when he was in his ninth year (*v.* 42), she being also eight years old, but some months younger (*Vita Nuova*, § ii.). Verse 48 is a translation of Virgil's *Agnosco veteris vestigia flammæ* (*Æn.* iv. 23).

52. The beauties of the Earthly Paradise.

53. See above, Canto i. 95 *sqq.*

55, 63. The only instance in which Dante's name occurs in the *Commedia* (for in *Par.* xxvi. 104, *da te* is almost certainly the correct reading). In the *Vita Nuova*, *Conv.* and *De Mon.* he does not name himself, either; and in the *De Vulg. El.* he goes out of his way to call himself *amicus Cini* or *alius Florentinus*. The explanation of this circumstance (which would pass

unnoticed with almost any other author, but which is curious in the case of so personal and subjective a writer as Dante) is to be found in the *Conv.* (i. 2), where we learn that "it appears to be unlawful for anyone to speak of himself"; and that "one does not permit any rhetorician to speak of himself without a necessary cause." In his epistles, which are personal communications, not posing as literature (though they have since achieved literary fame), Dante does not follow this rule.

83, 84. See *Ps.* xxxi. 1-8: "In thee, O Lord, do I put my trust . . . thou hast set my feet in a large room."

85-90. These lines describe the snow on the ridges of the Apennines, first congealed, when the winds blow from the north; and then dissolved, at the time of the warm and gentle breezes that come from Africa ("where twice a year, at noon, the sun touches the zenith of each point; so that the shadow of an opaque body, in a vertical position, falls at its base and appears nowhere."—*Antonelli*).

93. See *Par.* i. 76-84.

101. *sustanzie.* See above, Canto xviii. 49, 50, *note*; and *cf. Par.* vii. 5, etc.

109-111. *Cf. Inf.* xv. 55 *sqq.*, and *Purg.* xvi. 73 *sqq.*

112-114. *Cf. Par.* xx. 118-120, xxxii. 65, 66.

115. The use of the phrase *vita nuova* in this line is relied on by those who understand Dante's work which bears this title simply as a record of his "Early Life"; but it is better to reverse the argument, and take this verse to mean: "but in the new life into which love led him, had such power," etc. For though there are many cases in which *nova età* means "early life," none has been produced in which *nova vita* has that meaning, and Dante's elder contemporary, Dante da Majano, whose language evidently had a considerable influence upon Dante Alighieri, uses the phrase (in the poem which begins *Giovane donna dentro al cor mi siede*) in such a way as to leave

no room for ambiguity: *Gli spirti innamorati cui diletta Questa lor nova vita* ("the enamoured spirits, whom this new life of theirs delights).

121-123. For sixteen years, from 1274, the year in which Dante first met Beatrice, till 1290, the year of her death.

124-125. Beatrice was twenty-five years old when she died—a period that covers the first of Dante's fourages. "The first is called Adolescence, that is the growth of life. . . . Of the first no one doubts, but each wise man agrees that it lasts even to the twenty-fifth year; and up to that time our soul waits for the increase and the embellishment of the body" (*Conv.* iv. 24: 1-4, 11-15).

126-132. These lines refer to the period of Dante's life (1290-1300) which has already been touched on in connection with Forese Donati (see above, Canto xxiii.). Verses 127-129 (like *vv.* 22-30, 49-63 of the following canto) have a very personal ring, and would seem to refer not so much to the *donna gentile* of the *Vita Nuova*, § xxxvi. *sqq.* (whether allegorically or literally, and whether, in the latter capacity, she be Gemma Donati or another), as to those other,

less creditable, infidelities to Beatrice's memory, of which our poet was undoubtedly guilty at this time, and to which several of his minor poems and *Purg.* xxiii. bear witness. On the other hand, *vv.* 130-132 possibly allude to Dante's temporary indifference to religion, due to his philosophical studies during this period; and may therefore be connected with the *donna gentile* of the *Vita Nuova*, who is, in the *Conv.* ii. 13, identified with Philosophy.

133-135 *in sogno.* A vision of this kind, and apparently the last, is described in the *Vita Nuova*, § xl., where Dante tells how his "heart began painfully to repent of the desire by which it had so basely let itself be possessed during so many days, contrary to the constancy of reason. And then, this evil desire being quite gone from me, all my thoughts turned again unto their excellent Beatrice. And I say most truly that from that hour I thought constantly of her with the whole humbled and ashamed heart; the which became often manifest in sighs, that had among them the name of that most gracious creature, and how she departed from us."

136-141. See *Inf.* ii. 52 *sqq.*

TURNING direct to Dante, Beatrice receives his broken confession of how he fell away so soon as her countenance was hidden from him (1-36). Whereon she shows him how that very loss of her bodily presence, which he urges as the cause of his defection, should have taught him the emptiness of all earthly and mortal beauty, weaned his heart from earth and given it to her in heaven (37-63). Like a chidden child, dumb with shame, confessing and repenting, Dante stands; but Beatrice will not suffer him to take refuge in childish pleas or excuses, and in the very terms whereby she summons him to look on her, remind him that he has reached man's estate, and should long have put away childish things. Whereon, in yet deeper shame, he wrenches up his downcast face to look on her, and sees her surpassing her former self more now than erst she surpassed all others. The passion of his penitence and his hatred of all those things which had enticed him away from her so vanquish him that he falls senseless to the

Paradiso Terrestre

"O tu, che sei di là dal fiume sacro,"
volgendo suo parlare a me per punta
che pur per taglio m' era paruto acro,
ricominciò, seguendo senza cunta, 4
"di', di', se questo è vero: a tanta accusa
tua confession conviene esser congiunta."
Era la mia virtù tanto confusa, 7
che la voce si mosse e pria si spense
che dagli organi suoi fosse dischiusa.
Poco sofferse, poi disse; "Che pense? 10
Rispondi a me: chè le memorie triste
in te non sono ancor dall' acqua offense."

ground (64-90). Dante comes to himself neck-deep in the stream, into which he plunges his head, of which he drinks, and which he crosses, by Matilda's ministration. After which he is drawn into the dance of the four star-nymphs who promise to lead him to the light of Beatrice's eyes; into which their three sisters, Faith, Hope and Charity, will strengthen him to gaze (91-111). They keep their word; but Dante's passionate reminiscences and longings are awed by the august impersonation of Revelation, whom he has found where he looked only for the Florentine maiden he had lost on earth. The divine and human nature of Christ are flashed alternately from the reflection in her eyes though ever combined in the mysterious being himself, while the three nymphs implore Beatrice to turn their light upon her faithful pilgrim and unveil to him the beauty of her smile (112-138). Never was poet who could utter in words the splendour that now bursts upon him (139-145).

Beatrice and Dante

"O thou that art yon side the sacred stream,"
her speech directing with the point towards me,
which even with the edge had seemed sharp
to me,
she began again, continuing without delay, "say,
say, if this is true; to such accusation thy
confession must be joined."
My virtue was so confounded that the voice
stirred and was spent ere it was set free from
its organs.
Short time she forebore, then said: "What thinkest
thou? Answer me, for the sad memories in
thee are not yet destroyed by the water.

Paradiso Terrestre

Confusione e paura insieme miste 13
mi pinsero un tal "sì" fuor della bocca,
al quale intender fur mestier le viste.

Come balestro frange, quando scocca 16
da troppa tesa, la sua corda e l' arco,
e con men foga l' asta il segno tocca:

sì scoppia' io sott' esso grave carco, 19
fuori sgorgando lagrime e sospiri,
e la voce allentò per lo suo varco.

Ond' ella a me: "Per entro i miei disiri, 22
che ti menavano ad amar lo bene
di là dal qual non è a che s' aspiri,

quai fossi attraversati o quai catene 25
trovasti, per che del passare innanzi
dovessiti così spogliar la spene?

E quali agevolezze o quali avanzi 28
nella fronte degli altri si mostraro,
per che dovessi lor passeggiare anzi?"

Dopo la tratta d' un sospiro amaro, 31
a pena ebbi la voce che rispose,
e le labbra a fatica la formaro.

Piangendo dissi: "Le presenti cose 34
col falso lor piacer volser miei passi,
tosto che il vostro viso si nascose."

Ed ella: "Se tacessi, o se negassi 37
ciò che confessi, non fora men nota
la colpa tua: da tal giudice sassi.

Ma quando scoppia dalla propria gota 40
l' accusa del peccato, in nostra corte
rivolge sè contra il taglio la rota.

Tuttavia, perchè mo vergogna porte 43
del tuo errore, e perchè altra volta
udendo le Sirene sie più forte,

Confusion and fear, together mingled, drove forth from my mouth a "Yea" such that to understand it the eyes were needed. **Beatrice and Dante**

As a cross-bow breaks, when shot at too great tension, both its string and bow, and with less force the bolt hits the mark,

so burst I under this heavy charge, pouring forth a torrent of tears and sighs, and my voice died away in its passage.

Wherefore she to me: "Within thy desires of me which led thee to love the good beyond which is nought that may be aspired to,

what pits didst find athwart thy path, or what chains that thou needs must strip thee of the hope of passing onward?

And what allurements or what advantages were displayed to thee in the aspect of the others, that thou must needs wander before them?"

After the heaving of a bitter sigh, scarce had I voice that answered, and my lips with labour gave it form.

Weeping I said: "Present things with their false pleasure turned away my steps soon as your face was hidden."

And she: "If thou wert silent, or if thou hadst denied what thou confessest, not less noted were thy fault; by such a judge 'tis known.

But when self-accusation of sin bursts from the cheeks in our Court, the grindstone is turned back against the edge.

Howbeit in order that now thou mayst bear shame for thy transgression, and that other time hearing the Sirens thou be of stouter heart,

Paradiso Terrestre

pon giù il seme del piangere, ed ascolta: 46
sì udirai come in contraria parte
mover doveati mia carne sepolta.

Mai non t' appresentò natura o arte 49
piacer, quanto le belle membra in ch' io
rinchiusa fui, e sono in terra sparte;

e se il sommo piacer sì ti fallio 52
per la mia morte, qual cosa mortale
dovea poi trarre te nel suo disio?

Ben ti dovevi, per lo primo strale 55
delle cose fallací, levar suso
di retro a me che non era più tale.

Non ti dovean gravar le penne in giuso, 58
ad aspettar più colpi, o pargoletta,
o altra vanità con sì breve uso.

Nuovo augelletto due o tre aspetta; 61
ma dinanzi dagli occhi dei pennuti
rete si spiega indarno o si saetta."

Quali i fanciulli vergognando muti 64
con gli occhi a terra, stannosi ascoltando,
e sè riconoscendo, e ripentuti,

tal mi stav' io. Ed ella disse: "Quando 67
per udir sei dolente, alza la barba,
e prenderai più doglia riguardando."

Con men di resistenza si dibarba 70
robusto cerro, o vero al nostral vento,
o vero a quel della terra di Iarba,

ch' io non levai al suo comando il mento; 73
e quando per la barba il viso chiese,
ben conobbi il velen dell' argomento.

E come la mia faccia si distese, 76
posarsi quelle prime creature
da loro aspersion l' occhio comprese;

put away the seed of weeping, and hearken ; so shalt thou hear how my buried flesh should have moved thee towards a contrary goal. **Beatrice and Dante**

Ne'er did nature and art present to thee pleasure so great as the fair members wherein I was enclosed, and are scattered to dust ;

and if the highest pleasure thus failed thee by my death, what mortal thing ought then to have drawn thee to desire it ?

Truly oughtest thou, at the first arrow of deceitful things, to rise up after me who was such no longer.

Young damsel or other vain thing with so brief enjoyment, should not have weighed down thy wings to await more shots.

The young bird waits two or three, but before the eyes of the full-fledged in vain the net is spread or arrow shot."

As children, dumb with shame, stand listening with eyes to earth, self-confessing, and repentant,

such stood I. And she said : "Since through hearing thou art grieving, lift up thy beard and more grief shalt thou receive by looking."

With less resistance is uprooted the sturdy oak, whether by wind of ours, or that which blows from Iarbas' land,

than at her command I lifted up my chin ; and when by the beard she asked for my face, well I knew the venom of the argument.

And when my face was stretched forth, my sight perceived those primal creatures resting from their strewing,

Paradiso Terrestre

e le mie luci, ancor poco sicure, 79
vider Beatrice volta in su la fiera,
ch' è sola una persona in due nature.

Sotto suo velo ed oltre la riviera 82
vincer pareami più sè stessa antica,
vincer che l' altre qui quand' ella c' era.

Di penter sì mi punse ivi l' ortica, 85
che di tutt' altre cose, qual mi torse
più nel suo amor, più mi si fe' nimica.

Tanta riconoscenza il cor mi morse, 88
ch' io caddi vinto, e quale allora femmi
salsi colei che la cagion mi porse.

Poi, quando il cor di fuor virtù rendemmi, 91
la donna ch' io avea trovata sola
sopra me vidi, e dicea : "Tiemmi, tiemmi."

Tratto m' avea nel fiume infino a gola, 94
e, tirandosi me dietro, sen giva
sopr' esso l' acqua, lieve come spola.

Quando fui presso alla beata riva, 97
"*Asperges me*" sì dolcemente udissi,
ch' io nol so rimembrar, non ch' io lo scriva.

La bella donna nelle braccia aprissi, 100
abbracciommi la testa, e mi sommerse
ove convenne ch' io l' acqua inghiottissi;

indi mi tolse, e bagnato m' offerse 103
dentro alla danza delle quattro belle,
e ciascuna del braccio mi coperse.

"Noi siam qui ninfe, e nel ciel siamo stelle; 106
pria che Beatrice discendesse al mondo,
fummo ordinate a lei per sue ancelle.

Menrenti agli occhi suoi; ma nel giocondo 109
lume ch' è dentro aguzzeranno i tuoi
le tre di là, che miran più profondo."

and mine eyes, as yet hardly steadfast, saw Beatrice turned towards the beast, which is one sole person in two natures.

Beatrice and Dante

Under her veil and beyond the stream, to me she seemed to surpass more her ancient self, than she surpassed the others here when she was with us.

The nettle of repentance here so did sting me, that of all other things, that which turned me most to love of it became most hateful to me

So much remorse gnawed at my heart that I fell vanquished, and what I then became, she knoweth who gave me the cause.

Then when my heart restored to me the sense of outward things, the lady whom I had found alone I saw above me; and she said: "Hold me! Hold me!"

Matilda plunges Dante into Lethe

She had drawn me into the river up to my neck, and, pulling me after her, went along over the water light as a shuttle.

When I was nigh unto the blessed bank "*Asperges me*" so sweetly I heard that I cannot remember it much less describe it.

The fair lady opened her arms, clasped my head, and dipped me where I must needs swallow of the water;

then drew me forth, and led me bathed within the dance of the four fair ones, and each did cover me with her arm.

The handmaidens of Beatrice

"Here we are nymphs and in heaven are stars; ere Beatrice descended to the world we were ordained to her for her handmaids.

We will lead thee to her eyes; but the three on the other side who deeper gaze, will sharpen thine eyes to the joyous light that is within."

Paradiso Terrestre

Così cantando cominciaro ; e poi 112
al petto del grifon seco menarmi,
ove Beatrice volta stava a noi.

Disser : " Fa che le viste non risparmi ; 115
posto t' avem dinanzi agli smeraldi,
ond' Amor già ti trasse le sue armi."

Mille disiri più che fiamma caldi 118
strinsermi gli occhi agli occhi rilucenti,
che pur sopra il grifone stavan saldi.

Come in lo specchio il sol, non altrimenti 121
la doppia fiera dentro vi raggiava,
or con uni, or con altri reggimenti.

Pensa, lettor, s' io mi maravigliava 124
quando vedea la cosa in sè star queta,
e nell' idolo suo si trasmutava.

Mentre che, piena di stupore e lieta, 127
l' anima mia gustava di quel cibo,
che, saziando di sè, di sè asseta ;

sè dimostrando di più alto tribo 130
negli atti, l' altre tre si fero avanti,
danzando al loro angelico caribo.

" Volgi, Beatrice, volgi gli occhi santi," 133
era la lor canzone, " al tuo fedele
che, per verderti, ha mossi passi tanti.

Per grazia fa noi grazia che disvele 136
a lui la bocca tua, sì che discerna
la seconda bellezza che tu cele."

O isplendor di viva luce eterna, 139
chi pallido si fece sotto l' ombra
sì di Parnaso, o bevve in sua cisterna,

che non paresse aver la mente ingombra, 142
tentando a render te qual tu paresti
là dove armonizzando il ciel t' adombra,

quando nell' aere aperto ti solvesti ? 145

Thus singing they began; and then did lead me with them up to the breast of the grifon, where Beatrice stood turned towards us.

Christ reflected in the eyes of Beatrice

They said: "Look that thou spare not thine eyes; we have placed thee before the emeralds whence Love once drew his shafts at thee."

A thousand desires hotter than flame held mine eyes bound to the shining eyes, which remained ever fixed upon the grifon.

As the sun in a mirror, not otherwise the twofold beast was beaming within them, now with the attributes of one, now of the other nature.

Think, reader, if I marvelled within me when I saw the thing itself remain motionless, and in its image it was changing.

While my soul, filled with wonderment and glad, was tasting of that food which, satisfying of itself, causes thirst of itself,

the other three, showing them to be of the chiefest order in their bearing, drew forward, dancing to their angelic roundelay.

"Turn, Beatrice, turn thy holy eyes," was their song, "to thy faithful one, who to see thee hath moved so many steps.

Of thy grace do us the grace that thou unveil thy mouth to him, that he may discern the second beauty which thou hidest."

Beatrice unveiled

O glory of living light eternal, who that so pale hath grown beneath the shade of Parnassus, or hath drunk at its well,

that would not seem to have mind encumbered, on trying to render thee as thou appearedest, when in the free air thou didst disclose thee, where heaven in its harmony shadows thee forth?

12. The water of Lethe (see above, Canto xxviii. *v.* 128; and *vv.* 94-102 of of the present canto).

23, 29. *bene* = God; *altri* [*beni*] = worldly ideals.

42. Confession, by softening the Divine wrath, blunts the edge of the sword of Justice. *Cf.* above, Canto viii. *vv.* 26, 27, and the first interpretation given in the *note* to those lines.

59. It seems best not to attempt to identify the *pargoletta.*

61. *due o tre* [*sc. colpi*].

62, 63. *Cf. Prov.* i. 17, in the Vulgate: *Frustra jacitur rete ante oculos* pennatorum.

71, 72. *nostral vento*—the wind blows from the north of Europe (the continent in which Italy is); *quel della terra di Iarba*—the south wind coming from Africa, called "Iarbas' land" from the Libyan king of that name, one of Dido's suitors (see *Æn.* iv. 196).

77. *prime creature*, the angels; *cf. Inf.* vii. 95; *Purg.* xi. 3.

98. "Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow" (*Ps.* li. 7).

106. See above, Canto i. 23-27, *note.*

107, 108. It is quite natural for those who argue that Beatrice is a purely allegorical character to insist on this passage as implying her pre-existence in heaven, before her incarnation as an earthly maiden. The passage, however, does not necessarily imply this, for it is only carrying a little further the familiar language employed by Dante in the *Vita Nuova*, xxvi., lines 7 and 8 of the sonnet; *Conv.* iv.

28: 5-10; *Purg.* xx. 68, 69; xxi. 44; *Par.* xxx, 114 —all indicating that the soul comes from heaven. From the assertion that the ascent to heaven at death is a *return*, it is but a very small step to describe the birth as a *descent* to the world.

116. The eyes of Beatrice are called "emeralds," not with reference to their colour, but because of their brightness (*occhi rilucenti*, *v.* 119).

117. *Cf. Vita Nuova*, § xxi, the first line of the sonnet: "My lady carries love within her eyes." This idea occurs elsewhere in Dante's poems and is a commonplace with his predecessors and contemporaries.

121-126. This passage is to be taken in a purely allegorical sense. 'We may read in Revelation now the divine and now the human attributes of Christ; but the human mind is incapable of combining them. As we contemplate Revelation we may see now one and now the other, but not both at once.'

128-129. *Cf.* the words of Wisdom in *Eccles.* xxiv. 21: "They that eat me shall yet be hungry, and they that drink me shall yet be thirsty."

138. See *vv.* 55-58 of the canzone in the third book of the *Convito*, which run as follows: "Her aspect shows delight of Paradise, Seen in her eyes and in her smiling face; Love brought them there as to his dwelling-place." From Dante's commentary to the words *Dico negli occhi e nel suo dolce riso* (*ib.* chap. 8), it seems probable that *la seconda bellezza*, to which the theological virtues are now leading Dante, is the *smile* of Beatrice; the cardinal virtues having guided him to her *eyes* (see above, *vv.* 106-111)

THE eager gaze with which Dante quenches his ten years' thirst, is for a moment blinded by the glory on which he looks (1-9). When he recovers his full powers of vision he perceives the procession deploying north, toward the noon-day sun; and he and Statius take their places by the right wheel of the chariot; and pass on, to the accompaniment of angelic song, through the forest, till Beatrice descends (10-36). They approach the tree of the knowledge of good and evil, which represents the principle of obedience, and therefore of the Empire, whereas the car from which Beatrice has descended represents the Church; the ideal relations between which two powers are represented by the reverence of the grifon for the tree, the binding of the pole of the chariot to it, and the spring beauty that at once falls on it

Paradiso Terrestre

Tanto eran gli occhi miei fissi ed attenti
a disbramarsi la decenne sete,
che gli altri sensi m'eran tutti spenti;
ed essi quinci e quindi avean parete 4
di non caler, così lo santo riso
a sè traeali con l' antica rete;
quando per forza mi fu volto il viso 7
ver la sinistra mia da quelle Dee,
perch' io udia da loro un "Troppo fiso."
E la disposizion, ch' a veder ee 10
negli occhi pur testè dal sol percossi,
senza la vista alquanto esser mi fee;
ma poi che al poco il viso riformossi 13
(io dico al poco, per rispetto al molto
sensibile, onde a forza mi rimossi),

(37-60). Here slumber falls upon the poet, from which he wakes bewildered, like the apostles after the transfiguration, to find Beatrice bereft of all her glorious escort save the seven nymphs, bearing in their hands the seven tapers (61-99). Here, in this deserted Earthly Paradise, which would be thronged with inhabitants had Church and State been true to their mission, Dante beholds an allegorical portrayal of the perverse relations between the two, and of the disasters and corruptions of the Church, of her persecutions, of the heresies that threatened her, of the yet more fatal favour of Christian emperors, of the great schism of Islam, of the foul corruption of the Court of Rome, and the Babylonian captivity of Avignon (100-160).

Dante's rapt gaze

So fixed and intent were my eyes on satisfying their ten years' thirst, that all my other senses were quenched;

and they on either side had a wall of unconcern, so the holy smile drew them to itself in the toils of old;

when perforce my face was turned toward my left by those goddesses, because I heard from them a: "Too fixedly."

And that condition of the sight, which is in eyes but just smitten by the sun, made me remain a while without vision;

but after my sight re-formed itself to the lesser (I mean the lesser in respect to the greater object of sense wherefrom perforce I turned me away)

Paradiso Terrestre

vidi in sul braccio destro esser rivolto 16
lo glorioso esercito, e tornarsi
col sole e con le sette fiamme al volto.

Come sotto gli scudi per salvarsi 19
volgesi schiera, e sè gira col segno
prima che possa tutta in sè mutarsi:

quella milizia del celeste regno, 22
che precedeva, tutta trapassonne
pria che piegasse il carro il primo legno.

Indi alle rote si tornar le donne, 25
e il grifon mosse il benedetto carco,
si che però nulla penna crollonne.

La bella donna che mi trasse al varco, 28
e Stazio ed io seguitavam la rota
che fe' l' orbita sua con minore arco.

Sì passeggiando l' alta selva, vota 31
colpa di quella ch' al serpente crese,
temprava i passi un' angelica nota.

Forse in tre voli tanto spazio prese 34
disfrenata saetta, quanto eramo
rimossi quando Beatrice scese.

Io sentii mormorare a tutti: "Adamo"; 37
poi cerchiaro una pianta dispogliata
di fiori e d' altra fronda in ciascun ramo.

La coma sua, che tanto si dilata 40
più quanto più è su, fora dagl' Indi
nei boschi lor per altezza ammirata.

"Beato sei, grifon, che non discindi 43
col becco d' esto legno dolce al gusto,
poscia che mal si torce il ventre quindi."

Così d' intorno all' arbore robusto 46
gridaron gli altri; e l' animal binato:
"Sì si conserva il seme d' ogni giusto."

I saw the glorious host had wheeled upon the right flank, and was returning with the sun and with the seven flames in its face.

The Divine Pageant moves eastwards

As under its shields a troop turns about to retreat, and wheels round with the standard ere it can wholly change front,

that soldiery of the heavenly realm, which was in the van, passed all by us ere the car turned its pole.

Then to the wheels the ladies returned, and the grifon moved the hallowed burden, so that thereby no plume of it was ruffled.

The fair lady who drew me across the ford, and Statius, and I, were following the wheel which made its orbit with the lesser arc.

So pacing the lofty forest, empty through the fault of her who gave credence to the serpent, a melody of angels gave measure to our steps.

Haply in three flights so much space an arrow shot forth had covered, as we had advanced when Beatrice descended.

I heard all murmur "Adam!" Then did they surround a tree despoiled of flowers, and of other foliage, in every bough.

The mystic Tree

Its crown of foliage, which more expands the loftier it is, would be marvelled at for its height by Indians in their woods.

"Blessed art thou, grifon, that with thy beak dost rend naught from this tree sweet to taste, since ill writhes the belly therefrom."

Thus round about the sturdy tree the others cried; and the beast of two natures: "Thus is preserved the seed of all righteousness."

Paradiso Terrestre

E volto al temo ch' egli avea tirato, 49
trasselo al piè della vedova frasca ;
e quel di lei a lei lasciò legato.

Come le nostre piante, quando casca 52
giù la gran luce mischiata con quella
che raggia retro alla celeste lasca,

turgide fansi, e poi si rinnovella 55
di suo color ciascuna, pria che il sole
giunga li suoi corsier sott' altra stella :

men che di rose e più che di viole 58
colore aprendo, s' innovò la pianta,
che prima avea le ramora sì sole.

Io non lo intesi, e qui non si canta 61
l' inno che quella gente allor cantaro,
nè la nota soffersi tutta quanta.

S' io potessi ritrar come assonnaro 64
gli occhi spietati, udendo di Siringa,
gli occhi a cui più vegghiar costò sì caro :

come pittor che con esemplo pinga, 67
disegnerei com' io m' addormentai ;
ma qual vuol sia che l' assonnar ben finga.

Però trascorro a quando mi svegliai, 70
e dico ch' un splendor mi squarciò il velo
del sonno, ed un chiamar : " Surgi, che fai ? "

Quale a veder dei fioretti del melo, 73
che del suo pomo gli angeli fa ghiotti
e perpetue nozze fa nel cielo,

Pietro e Giovanni e Jacopo condotti, 76
e vinti ritornaro alla parola,
dalla qual furon maggior sonni rotti,

e videro scemata loro scuola, 79
così di Moisè come d' Elia,
ed al maestro suo cangiata stola :

And having turned to the pole which he had drawn, he dragged it to the foot of the widowed bough; and to it left bound that which came from it.

The mystic Tree

As trees of our land when the great light falls down mingled with that which beams behind the celestial carp,

burgeon forth, and each then is decked anew with its colour ere the sun yokes his steeds beneath another constellation,

opening out into a hue, less than of roses and more than of violets, the tree renewed itself, which before had its boughs so naked.

I understood it not, nor here is sung, the hymn which then that people sang, nor did I endure its melody outright.

If I could pourtray how the pitiless eyes did slumber hearing of Syrinx, the eyes whose longer vigil cost so dear,

as a painter who paints from a model, I would depict how I feel asleep; be he who he may that can rightly image drowsiness.

Dante falls into a slumber

Wherefore I pass on to when I awoke, and I say that a bright light rent the veil of my sleep, and a call: "Arise, what doest thou?"

As to behold some flowerets of the apple tree, which makes the angels greedy for its fruit, and makes perpetual marriage feast in heaven,

Peter and John and James were brought, and, being overcome, came to themselves at the word by which greater slumbers had been broken,

and saw their band diminished by Moses, as well as by Elias, and their Master's raiment changed,

Paradiso Terrestre

tal torna' io, e vidi quella pia 82
sopra me starsi, che conducitrice
fu de' miei passi lungo il fiume pria.

E tutto in dubbio dissi: "Ov' è Beatrice?" 85
ond' ella: "Vedi lei sotto la fronda
nuova sedersi in su la sua radice.

Vedi la compagnia che la circonda; 88
gli altri dopo il grifon sen vanno suso,
con più dolce canzone e più profonda."

E se più fu lo suo parlar diffuso 91
non so, però che già negli occhi m' era
quella ch' ad altro intender m' avea chiuso.

Sola sedeasi in su la terra vera, 94
come guardia lasciata lì del plaustro,
che legar vidi alla biforme fiera.

In cerchio le facevan di sè claustro 97
le sette ninfe, con quei lumi in mano
che son sicuri d' Aquilone e d' Austro.

"Qui sarai tu poco tempo silvano, 100
e sarai meco, senza fine, cive
di quella Roma onde Cristo è Romano.

Però, in pro del mondo che mal vive, 103
al carro tieni or gli occhi, e quel che vedi,
ritornato di là, fa che tu scrive."

Così Beatrice; ed io, che tutto ai piedi 106
de' suoi comandamenti era devoto,
la mente e gli occhi, ov' ella volle, diedi.

Non scese mai con sì veloce moto 109
foco di spessa nube, quando piove
da quel confine che più va remoto,

com' io vidi calar l' uccel di Giove 112
per l' arbor giù, rompendo della scorza,
non che dei fiori e delle foglie nuove;

even so I came to myself, and saw that pitying one bending o'er me, who before was guide to my steps along the stream.

Dante awakes and sees Beatrice guarding the chariot

And all perplexed I said: "where is Beatrice!" and she: "Behold her sitting beneath the new foliage upon its root.

Behold the company that encircleth her; the others are mounting up after the grifon with sweeter and profounder song."

And if her words extended farther I know not, because now before mine eyes was she, who had shut me off from heeding aught else.

Alone sat she upon the bare earth, left there as guardian of the chariot, which I had seen the beast of two forms make fast.

The seven nymphs in a ring made of them a fence about her, with those lights in their hands which are secure from north wind and from south.

Dante's mission

"Here shalt thou be short time a forester, and with me everlastingly shalt be a citizen of that Rome whereof Christ is a Roman.

Therefore to profit the world that liveth ill, fix now thine eyes upon the car, and look that thou write what thou seest, when returned yonder."

Thus Beatrice; and I, who was all obedient at the feet of her commands, gave mind and eyes whither she willed.

The Eagle

Ne'er did fire from dense cloud descend, with motion so swift, when it falls from that confine which is most remote,

as I saw Jove's bird swoop down through the tree, rending its bark, likewise its flowers and its new leaves;

Paradiso Terrestre

e ferì il carro di tutta sua forza, 115
ond' ei piegò come nave in fortuna,
vinta dall' onde, or da poggia or da orza.

Poscia vidi avventarsi nella cuna 118
del trionfal veiculo una volpe,
che d' ogni pasto buon parea digiuna.

Ma, riprendendo lei di laide colpe, 121
la donna mia la volse in tanta futa,
quanto sofferson l'ossa senza polpe.

Poscia, per indi ond' era pria venuta, 124
l' aquila vidi scender giù nell' arca
del carro, e lasciar lei di sè pennuta.

E qual esce di cor che si rammarca, 127
tal voce uscì del cielo, e cotal disse:
" O navicella mia, com' mal sei carca! "

Poi parve a me che la terra s' aprisse 130
tr' ambo le rote, e vidi uscirne un drago,
che per lo carro su la coda fisse;

e, come vespa che ritragge l' ago, 133
a sè traendo la coda maligna
trasse del fondo e gissen vago vago.

Quel che rimase, come di gramigna 136
vivace terra, della piuma, offerta
forse con intenzion sana e benigna,

si ricoperse, e funne ricoperta 139
e l' una e l' altra rota e il temo, in tanto
che più tiene un sospir la bocca aperta.

Trasformato così il dificio santo 142
mise fuor teste per le parti sue,
tre sopra il temo, ed una in ciascun canto.

Le prime eran cornute come bue; 145
ma le quattro un sol corno avean per fronte:
simile mostro visto ancor non fue.

and he smote the car with all his might; whereat it reeled like a vessel in a storm, beaten by the waves, now to starboard, now to larboard. **The Eagle**

Then saw I a she-fox, that seemed fasting from all good food, leap into the body of the triumphal vehicle. **The Fox**

But, rebuking her for foul sins, my Lady put her to flight, as swift as the fleshless bones did bear.

Then, from thence whence he first had come, I saw the eagle descend down into the body of the car, and leave it feathered with his plumage. **The Eagle's second descent**

And as a voice comes from a heart that sorroweth, such voice came from heaven, and thus it spake: "O my little bark, how ill art thou laden!"

Then it seemed to me that the earth opened twixt the two wheels, and I saw a dragon come forth that fixed his tail up through the car; **The Dragon**

and like a wasp, that draws back her sting, drawing to him his spiteful tail he wrenched out part of the bottom and went his vagrant way.

That which remained,—even as teeming land with grass,—with those plumes, haply offered with sincere and kind intent, **The Chariot's transformation**

did again cover itself, and both wheels and the pole were covered again by them, in such time that a sigh keeps the mouth open longer.

Thus transformed, the sacred edifice put forth heads above its parts, three over the pole, and one at each corner.

The first were horned like an ox, but the four had one single horn at the forehead; such monster never yet was seen.

Paradiso Terrestre

Sicura, quasi rocca in alto monte, 148
seder sopr' esso una puttana sciolta
m' apparve con le ciglia intorno pronte.
E, come perchè non gli fosse tolta, 151
vidi di costa a lei dritto un gigante,
e baciavansi insieme alcuna volta;
ma, perchè l' occhio cupido e vagante 154
a me rivolse, quel feroce drudo
la flagellò dal capo infin le piante.
Poi, di sospetto pieno e d' ira crudo, 157
disciolse il mostro, e trassel per la selva
tanto, che sol di lei mi fece scudo
alla puttana ed alla nuova belva. 160

2. *Cf.* above, Canto xxx, 121-125, *notes.*

9. "[Thou art gazing on Beatrice] too fixedly."

26, 27. These lines perhaps mean that Christ guides His Church, not by force or external means, but with the spirit only.

29, 30. The right wheel; for the whole procession had turned to the right (*v.* 16).

37. *mormorare* = "reproachfully murmur." See *Rom. v.* 12: "Wherefore, as by one man sin entered into the world, and death by sin; and so death passed upon all men, for that all have sinned."

38. For this tree, *see Gen.* ii. 9, and *cf.* above, Canto xxii. 131-138, *note.*

40-42. *Cf.* the following canto, *vv.* 64-66.—It seems probable that Dante's conception of the height of trees in India was derived from Virgil, *Georg.* ii. 122-124.

48. "Thus"—namely, by not allowing the spiritual and secular powers to encroach on each other.

49-51. According to legend, the cross was made of wood taken from the tree of the knowledge of good and evil.

Seated upon it, secure as a fortress on a steep hill, a shameless harlot appeared to me, with eyes quick around. **The harlot and the giant**

And, as though she should not be taken from him, a giant I saw erect at her side, and from time to time each kissed the other;

but, because her lustful and vagrant eye she turned upon me, that fierce paramour did scourge her from head to feet.

Then filled with jealousy and cruel with rage, he loosed the monster, and dragged it so far through the wood, that of this alone he made a screen between me and the harlot and the strange beast.

52-54. In spring, when the sun is in Aries (the sign following Pisces—here called "the celestial carp").

58-60. The purple of Empire (*cf.* above, Canto xxix. 131).

63-65. The "all-seeing" Argus (*cf.* above, Canto xxix. 95) was set by Juno to watch over Io, whom she had, in a fit of jealousy, changed into a cow for yielding to Jupiter. The goddess selected Argus because he was able to keep awake longer than others (*più vegghiar*), resting some of his eyes while the others were watching. The monster was lulled to sleep (and then slain) by Mercury, while listening to the god's recital of the story of the nymph Syrinx (who, when pursued by Pan, was at her prayer changed into a reed; see Ovid, *Met.* i. 568 *sqq.*).

66-81. The Transfiguration; see *Matt.* xvii. 1-8: "And after six days Jesus taketh Peter, James and John his brother, and bringeth them up into an high mountain apart, and was transfigured before them: and his face did shine as the sun, and his raiment was white as the light, and, behold, there appeared unto them Moses and Elias talking with him.

Then answered Peter and said unto Jesus, Lord, it is good for us to be here: if thou wilt, let us make here three tabernacles; one for thee, and one for Moses, and one for Elias. While he yet spake, behold, a bright cloud overshadowed them: and behold a voice out of the cloud, which said, This is my beloved Son, in whom I am well pleased; hear ye him. And when the disciples heard it, they fell on their face, and were sore afraid. And Jesus came and touched them, and said, Arise, and be not afraid. And when they had lifted up their eyes, they saw no man, save Jesus only." Jesus is called "the apple tree" in *v.* 73, according to the allegory of the *Song of Solomon* ii. 3 ("As the apple tree among the trees of the wood, so is my beloved among the sons").

86, 87, and 94-96. Divine Wisdom is seated at the root of the tree (Rome, the seat of the Empire); and in the shadow of "the new foliage," which blossomed forth when the Church (whose seat is at Rome, too) was united to the Empire (see above, *vv.* 49-60), she is left to guard the interests of that Church (the *plaustro* of *v.* 95).

100. Mr Butler holds that *qui* "signifies 'in this world,' denoted by the Earthly Paradise"; and he quotes (from the *De Mon.* iii. 15: 45-47): *beatudinem . . . hujus vitae, quæ . . . per terrestrem Paradisum figuratur.*

109-117. The ten persecutions of the Christian Church, instigated by the Emperors, from Nero to Diocletian (64-314). For the eagle, *cf. Ezek.* xvii. 3; and see *Par.* xviii.-xx.

118-123. The heresies which threatened the early Church, but which were eventually suppressed by

the writings of the Fathers and more violent measures. With the fox, *cf. Lam.* v. 18, etc.

124-129. This second descent of the eagle indicates the "donation of Constantine"; see *Par.* xx. 55-60, *note.*

130-135. The dragon, in all probability, represents the great schism wrought by Mohammed (who figures among the "sowers of discord" in *Inf.* xxviii.). Though Dante's dragon was undoubtedly suggested by the dragon of *Rev.* xii. 3, it is not necessary to assume that the two beasts have the same symbolical meaning. (The Biblical monster was in the Middle Ages identified with Satan.)

136-141. According to Mr. Butler, the fresh feathers signify "the further gifts of territory made by Pippin and Charles."

142-147. It seems best to take these seven horned heads (which were evidently suggested by *Rev.* xvii. 3) as the seven capital sins.

148-160. The harlot (see *Rev.* xvii. 3 *sqq.* and *cf. Inf.* xix. 107 *sqq.*) represents the Papal Court in its corrupt condition under Boniface VIII. and Clement V. The giant is the French dynasty, notorious for its intrigues with the Popes; the king specially referred to being undoubtedly Philip the Fair. He it was whose bitter feud with Boniface, after pseudo-alliances for political ends (*v.* 153), was crowned by the Pope's death (*v.* 156; *cf.* above, Canto xx. 85-90, *note*); and, again, it was with Philip's connivance that Clement V. transferred the Papal See to Avignon (*vv.* 158-160; *cf. Inf.* xix. 79-87, *notes*).—Verse 155 is very difficult. It is perhaps safest to take Dante as occupying here the position he represents throughout the entire poem—that of the typical Christian.

THE seven virtues in alternate strains now proclaim, with tears, that the forces of the world have found their hour; and Beatrice declares that 'though her glory will for a time be withdrawn from them, it is but for a season (1-12). Then she signs to Matilda, to Dante and to Statius to follow her; but after only a few steps, graciously summons Dante to her side, bids him drop all diffidence, interprets the things he has just seen, and hints at the political Messiah who shall restore the due relations of Church and State and purify them both (13-45). But her comment is far darker than the text. So at least she knows it will seem to Dante's dull and over-crusted mind; wherefore the stamp has been impressed upon his eye rather than on his unreceptive intellect (46-81). Dante gently expostulates with her for uttering herself only in inextricable enigmas. She answers that she does so to show him how inadequate has been the training of the teaching he has lately followed; but he, who, since he drank of Lethe, has forgotten all the interval between his loss of Beatrice upon earth and his finding of her again in Eden, answers that he cannot mind him of ever having wandered from her or being in need of any other school than that of her wisdom;

Paradiso Terrestre

"*Deus, venerunt gentes*" alternando,
or tre or quattro, dolce salmodia
le donne incominciaro, e lagrimando;
e Beatrice sospirosa e pia 4
quelle ascoltava sì fatta, che poco
più alla croce si cambiò Maria.
Ma poi che l' altre vergini dier loco 7
a lei di dir, levata dritta in piè
rispose, colorata come foco:

upon which she reminds him that this forgetfulness of ever having left her is a sign that it was tainted with evil; for only the memory of what is so tainted is washed away by Lethe. Finally she promises that henceforth she will vex him no more by veiled discourse, but will speak with the naked simplicity that his untrained powers demand (82-102). The sun is now in high heaven, and they reach a fountain whence two streams flow, and seem loth to part from each other. Dante has forgotten all that Matilda told him about them, not so much that Lethe has washed away the thought, for surely it was untainted by any evil, as that before Eunoë is tasted and secures every good impression from being obliterated, such all-absorbing experiences as have but now been Dante's, may obliterate from the memory even the most beautiful thoughts that have preceded them. Henceforth, however, all fair memories of good, whatsoever their relative significance, shall be secured against oblivion and shall take their perfect place in the perfect whole; for Dante, followed by Statius, drinks of the stream of Eunoë; and thence with life fresh as the leaves of spring he issues, inly equipped and cleansed for his further journey to the stars (103-145).

Beatrice and the seven virtues

"*Deus, venerunt gentes*": now three, now four, alternately and weeping, a sweet psalmody the ladies began;

and Beatrice sighing and compassionate was hearkening to them so altered, that little more did Mary change at the cross.

But when the other virgins gave place to her to speak, uprisen erect on her feet, she answered in hue of fire:

Paradiso Terrestre

" *Modicum, et non videbitis me,* 10
et iterum, sorelle mie dilette,
modicum, et vos videbitis me."

Poi le si mise innanzi tutte e sette, 13
e dopo sè, solo accennando, mosse
me e la donna e il savio che ristette.

Così sen giva, e non credo che fosse 16
lo decimo suo passo in terra posto,
quando con gli occhi gli occhi mi percosse;

e con tranquillo aspetto: "Vien più tosto," 19
mi disse, "tanto che s' io parlo teco,
ad ascoltarmi tu sie ben disposto."

Sì com' io fui, com' io doveva, seco, 22
dissemi: "Frate, perchè non ti attenti
a domandarmi omai venendo meco?"

Come a color, che troppo reverenti 25
dinanzi a' suoi maggior parlando sono,
che non traggon la voce viva ai denti,

avvenne a me, che senza intero suono 28
incominciai: "Madonna, mia bisogna
voi conoscete, e ciò ch' ad essa è buono."

Ed ella a me: "Da tema e da vergogna 31
voglio che tu omai ti disviluppe,
sì che non parli più com' uom che sogna.

Sappi che il vaso, che il serpente ruppe, 34
fu e non è, ma chi n' ha colpa creda
che vendetta di Dio non teme suppe.

Non sarà tutto tempo senza ereda 37
l' aquila che lasciò le penne al carro,
per che divenne mostro e poscia preda:

ch' io veggio certamente, e però il narro, 40
a darne tempo già stelle propinque,
sicure d' ogni intoppo e d' ogni sbarro,

"*Modicum, et non videbitis me, et iterum,* my beloved sisters, *modicum, et vos videbitis me.*"

Beatrice and the seven virtues

Then she placed them all seven in front of her, and, merely by her nod, motioned behind her, me and the Lady and the Sage who had stayed.

Thus she went on, and I believe not that her tenth step was put on the ground, when with her eyes mine eyes she smote;

Beatrice and Dante

and with tranquil mien did say to me: "Come more quickly so that if I speak with thee, thou be well placed to listen to me."

Soon as I was with her, as 'twas my duty to be, she said to me: "Brother, wherefore coming now with me, venturest thou not to ask of me?"

As to those, who in presence of their betters are too lowly in speech so that they bring not their voice whole to the lips,

it happened to me and without full utterance I began: "My Lady, my need you know, and that which is good for it."

And she to me: "From fear and from shame I would that now thou unbind thee, so that thou speak no more like one that is dreaming.

Know that the vessel which the serpent broke, was, and is not; but let him whose fault it is, believe that God's vengeance fears no sops.

She prophesies the future of the Church and Empire

Not for all time shall be without heir the eagle that left the plumage on the car, whereby it became a monster and then a prey;

for of a surety I see, and therefore do tell it, stars already nigh, secure from all impediment and from all hindrance, that shall bring us times

Paradiso Terrestre

nel quale un cinquecento diece e cinque, 43
messo da Dio, anciderà la fuia
con quel gigante che con lei delinque.

E forse che la mia narrazion, buia 46
qual Temi e Sfinge, men ti persuade,
perch' a lor modo lo intelletto attuia;

ma tosto fien li fatti le Naiade, 49
che solveranno questo enigma forte,
senza danno di pecore o di biade.

Tu nota; e, sì come da me son porte, 52
così queste parole segna ai vivi
del viver ch' è un correre alla morte;

ed abbi a mente, quando tu le scrivi, 55
di non celar qual hai vista la pianta,
ch' è or due volte dirubata quivi.

Qualunque ruba quella o quella schianta, 58
con bestemmia di fatto offende a Dio,
che solo all' uso suo la creò santa.

Per morder quella, in pena ed in disio 61
cinquemili' anni e più l' anima prima
bramò Colui che il morso in sè punio.

Dorme lo ingegno tuo, se non estima 64
per singular cagione essere eccelsa
lei tanto, e si travolta nella cima.

E, se stati non fossero acqua d' Elsa 67
li pensier vani intorno alla tua mente,
e il piacer loro un Piramo alla gelsa,

per tante circostanze solamente 70
la giustizia di Dio, nello interdetto,
conosceresti all' arbor moralmente.

Ma, perch' io veggio te nello intelletto 73
fatto di pietra ed, impietrato, tinto
sì che t' abbaglia il lume del mio detto,

wherein a five hundred ten and five, sent by God, shall slay the thief, with that giant who sins with her.

Beatrice prophesies the future of the Church and Empire

And perchance my prophecy, obscure as Themis and Sphinx, doth less persuade thee, because after their fashion it darkens thy mind;

but soon the facts shall be the Naiades that will solve this hard riddle without loss of flocks or of corn.

Note thou; and even as these words from me are borne, so do thou signify them to those who live that life which is a race unto death;

and bear in mind when thou writest them, not to conceal how thou hast seen the tree which now twice hath been despoiled here.

Whoso robs that or that doth rend, with blasphemy in act offendeth God, who alone for his service did create it holy.

and discourses on the sacredness of the Tree of Empire

For eating of that, in torment and in desire, five thousand years and more the first soul did yearn for him who punished the bite in himself.

Thy wit sleepeth if it judge not that tree to be for special cause thus lofty and thus transposed at the top.

And if thy idle thoughts had not been Elsan waters about thy mind, and their pleasantness a Pyramus to the mulberry,

by so many circumstances alone thou wouldst recognise in the tree morally, God's justice in the ban.

But because I see thy mind turned to stone and, stonelike, such in hue that the light of my word dazes thee,

Paradiso Terrestre

voglio anche, e se non scritto, almen dipinto, 76
che il te ne porti dentro a te, per quello
che si reca il bordon di palma cinto."
Ed io: "Sì come cera da suggello, 79
che la figura impressa non trasmuta,
segnato è or da voi lo mio cervello.
Ma perchè tanto sopra mia veduta 82
vostra parola disiata vola,
che più la perde quanto più s' aiuta?"
"Perchè conoschi," disse, "quella scuola 85
ch' hai seguitata, e veggi sua dottrina
come può seguitar la mia parola;
e veggi vostra via dalla divina 88
distar cotanto, quanto si discorda
da terra il ciel che più alto festina."
Ond' io risposi lei: "Non mi ricorda 91
ch' io straniassi me giammai da voi
nè honne coscienza che rimorda."
"E se tu ricordar non te ne puoi," 94
sorridendo rispose, "or ti rammenta
come bevesti di Letè ancoi;
e se dal fummo foco s' argomenta, 97
cotesta oblivion chiaro conchiude
colpa nella tua voglia altrove attenta.
Veramente oramai saranno nude 100
le mie parole, quanto converrassi
quelle scoprire alla tua vista rude."
E più corrusco, e con più lenti passi, 103
teneva il sole il cerchio di merigge,
che qua e là, come gli aspetti, fassi,
quando s' affisser, sì come s' affigge 106
chi va dinanzi a gente per iscorta,
se trova novitate o sue vestigge,

I also will that thou bear it away within thee, and if not written at least outlined, for the reason that the pilgrim's staff is brought back wreathed with palm."

Beatrice and Dante

And I: "Even as wax under the seal, that the imprinted figure changeth not, my brain is now stamped by you.

But why doth your longed-for word soar so far beyond my sight, that the more it straineth the more it loses it?"

"That thou mayst know," she said, "that School which thou hast followed, and see how its teaching can keep pace with my word;

and mayst see your way so far distant from the divine way, as the heaven which highest speeds is removed from earth."

Wherefore I answered her: "I remember not that I e'er estranged me from you, nor have I conscience thereof that gnaws me."

"And if thou canst not remember it," smiling she answered, "now bethink thee how thou didst drink of Lethe this very day;

and if from smoke fire is argued, this forgetfulness clearly proves fault in thy desire otherwhere intent.

But now my words shall be naked, so far as shall be meet to discover them to thy rude vision."

Noon in the Earthly Paradise

Both more refulgent, and with slower steps, the sun was holding the meridian circle, which varies hither and thither as positions vary,

when did halt, even as he halts who goes for escort before folk, if he finds aught that is strange or the traces thereof,

Paradiso Terrestre

le sette donne al fin d' un' ombra smorta, 109
qual sotto foglie verdi e rami nigri
sopra suoi freddi rivi l' Alpe porta.

Dinanzi ad esse Eufrates e Tigri 112
veder mi parve uscir d' una fontana,
e quasi amici dipartirsi pigri.

" O luce, o gloria della gente umana, 115
che acqua è questa che qui si dispiega
da un principio, e sè da sè lontana? "

Per cotal prego detto mi fu: " Prega 118
Matelda che il ti dica " ; e qui rispose,
come fa chi da colpa si dislega,

la bella donna: " Questo, ed altre cose 121
dette gli son per me; e son sicura
che l' acqua di Letè non gliel nascose."

E Beatrice: " Forse maggior cura, 124
che spesse volte la memoria priva,
fatto ha la mente sua negli occhi oscura.

Ma vedi Eunoè che là deriva: 127
menalo ad esso, e, come tu sei usa
la tramortita sua virtù ravviva."

Com' anima gentil che non fa scusa, 130
ma fa sua voglia della voglia altrui,
tosto ch' ell' è per segno fuor dischiusa:

così, poi che da essa preso fui, 133
la bella donna mossesi, ed a Stazio
donnescamente disse: " Vien con lui."

S' io avessi, lettor, più lungo spazio 136
da scrivere, io pur canterei in parte
lo dolce ber che mai non m' avria sazio;

ma perchè piene son tutte le carte 139
ordite a questa Cantica seconda,
non mi lascia più ir lo fren dell' arte.

those seven ladies at the margin of a pale shadow, such as beneath green leaves and dark boughs, the Alp casts over its cool streams.

Dante and Statius drink of Eunoë

In front of them I seemed to behold Euphrates and Tigris welling up from one spring, and parting like friends that linger.

"O light, O glory of human kind, what water is this that here pours forth from one source, and self from self doth wend away?"

At such prayer was said to me: "Pray Matilda that she tell it thee;" and here made answer, as he doth who frees him from blame,

the fair Lady: "This and other things have been told him by me, and sure am I that Lethe's water hid them not from him."

And Beatrice: "Haply a greater care that oft bereaves of memory hath dimmed his mind's eyes.

But behold Eunoe, which there flows on; lead him to it, and as thou art wont, requicken his fainting virtue."

As a gentle soul that maketh no excuse, but makes her will of the will of another, soon as it is disclosed by outward sign,

so the fair Lady, after I was taken by her, set forth, and to Statius with queenly mien did say: "Come with him."

If, reader, I had greater space for writing, I would sing, at least in part, of the sweet draught which never would have sated me;

but forasmuch as all the pages ordained for this second canticle are filled, the curb of art no further lets me go.

Paradiso Terrestre

Io ritornai dalla santissim' onda 142
rifatto sì, come piante novelle
rinnovellate di novella fronda,
puro e disposto a salire alle stelle. 145

1. *Ps.* lxxix., beginning: "O God, the heathen are come into thine inheritance; thy holy temple have they defiled; they have laid Jerusalem on heaps."

10-12. Christ's words to his disciples: "A little while, and ye shall not see me: and again, a little while, and ye shall see me, because I go to the Father" (*John* xvi. 16).

34, 35. See the preceding canto, *vv.* 130-135. Dante applies to the Church (corrupted as it was in his time) the words used by John in *Rev.* xvii. 8: "The beast thou sawest was, and is not."

35, 36. "In the olden time in Florence, if an assassin could contrive to eat a sop of bread and wine at the grave of the murdered man, within nine days after the murder, he was free from the vengeance of the family; and to prevent this they kept watch at the tomb. There is no evading the vengeance of God in this way. Such is the interpretation of this passage by all the old commentators" (Longfellow).

37. *senza eredа.* In the *Conv.* iv. 3: 38-43, Dante speaks of Frederick II. (d. 1250) as "the last Emperor of the Romans (I say 'last' with respect to the present time, notwithstanding that Rudolf, and Adolphus, and Albert were elected after his death and from his descendants)."

38, 39. See the preceding canto, *vv.* 124-129, and 142-160.

40-45. Another of the so-called *Veltro* passages (*cf. Inf.* i. 101-105, *note*, and see above, Canto xx. 8, 10-15, *note*). The numbers of *v.* 43 are generally explained as DVX = leader (on the analogy of the numbers in *Rev.* xiii. 18, which indicate Nero); but surmises as to who that leader might be (whether

I came back from the most holy waves, born again, even as new trees renewed with new foliage, pure and ready to mount to the stars.

Dante purified for his heaven-ward ascent

Can Grande, or Henry of Luxemburg, or another) are entirely futile. For *vv.* 44, 45, see the preceding canto, *vv.* 150-160.

46-51. When Œdipus had solved the famous riddle of the Sphinx, Themis (renowned for her oracle) was so enraged that she sent a wild beast to work havoc among the herds and fields of the Thebans. See Ovid, *Met.* vii.—The Naiads had nothing to do with the solving of riddles; Dante followed a corrupt reading in *v.* 759 of the passage in Ovid, where Heinsius' emendation of *Laiades* (for *Naiades*) is now almost universally adopted [*Laiades* = Œdipus, the son of Laius].

57. First by Adam, then by the giant: for the wood of the chariot-pole came from the tree (see the preceding canto, *v.* 51), and the chariot was dragged away by the giant (*ib. vv.* 157-160).

61-63. Dante follows the chronology of Eusebius, according to which Adam was on earth for 930 years, and in Limbo for 4302 years, making 5232 years in all. *Cf. Par.* xxvi. 118-120. With *v.* 63 *cf. Par.* vii. 25 *sqq.*

64-66. See the preceding canto, *vv.* 40-42. The height probably indicates the vast extent and might of the Empire; while the widening towards the summit may be compared with *v.* 135 of Canto xxii., and taken to denote the inviolability of the Empire, as desired by God.

67-69. These lines are glossed by *vv.* 73-75. The Elsa is a Tuscan river, whose water has, in certain portions of its course, the property of turning objects to stone; and the hues of the mulberry (pure white changed to guilty red) are explained in the *note* to Canto xxvii. *vv.* 37-39.

78, 79. *per quello*, namely, to show that thou hast been in the Earthly Paradise. *Cf. Vita Nuova*, § xl. 44-46: "They are called Palmers who go beyond the seas eastward, whence often they bring palm-branches."

85-99. Great stress is very naturally laid upon this passage by Witte and his followers, who maintained that Dante's sin consisted, primarily at any rate, not in moral but in philosophical aberrations. They understand Beatrice to reproach Dante with having followed Philosophy instead of Religion, and, on his declaring that he had no recollection of any such thing, to answer that it is because he has drunk of Lethe and forgotten all evil actions. But the passage cannot really be cited to support this view. The school that Dante has followed just before coming to Beatrice, and which has so imperfectly prepared him to understand her, is the school of Virgil (see above, Canto xxi. *v.* 33). And it is impossible to suppose that Beatrice reproaches Dante for having followed Virgil, who was her own emissary. He was the initial instrument of Dante's salvation from his error, not the seducer who led him into it.

We must apparently suppose that when Dante drank of Lethe, he forgot his fall and all the steps that led to his recovery from it, which required for their understanding a conscious reference to it. Therefore, when Beatrice speaks of the inadequacy

(not the perversity) of the training he has had as yet, he misunderstands the reference as an implication that he had wandered from her to some other school. Beatrice takes him up on his own ground, and replies that, for the matter of that, so he did desert her, and guiltily too, else he would not have forgotten it.

When Dante has further drunk of Eunoë, he will remember all the incidental good of Virgil's faithful love and guidance ; but it will no longer be painfully associated with his own sin ; and that sin he will remember again, but as an external thing that does not now belong to his own personality. It will dwell in his mind merely as the outward occasion of the love manifested and the blessings secured to him. *Cf. Par.* ix. 103-105 ; and see above, Canto xxviii. *vv.* 130-132, *note.*

103-105. See the diagram on p. 47.

109-111. At the edge of the forest, whose shadow resembled the shadow cast by the trees at the foot of the Alps on to the streams below.

112-114. Dante was probably thinking not of *Gen.* ii. 14, but of Boëthius' verses (*De Cons. Phil.* v. metr. i.): *Tigris et Euphrates uno se fonte resolvunt, Et mox abjunctis dissociantur aquis.*

121, 122. See above, Canto xxviii. *vv.* 85 *sqq.*

H. O.

NOTE ON DANTE'S PURGATORY

§ 1. THE CENTRAL IDEA OF THE PURGATORY.

THE key to the comprehension of Dante's representation of Purgatory is to be found in the connection of the mountain with the Earthly Paradise, or Garden of Eden, situated at its summit. We learn from careful reading of the last lines of the *Inferno* that the mountain of Purgatory was thrown up (like a mole-hill, if one may use such an illustration) when Satan was hurled down from heaven to the centre of the earth. His upper bulk was thrust into Hell, which was already there to receive him; and beneath the Mount of Purgatory the earth closed up behind him, leaving a huge cavern, into which his nether limbs stretched up.

So the fall of Satan was the occasion for a portion of the substance of the earth to leap up heavenward above all the elemental perturbations of the lower atmosphere, thus making itself worthy to become the seat of that human race which was to replace the fallen angels.

Now the life of Eden, had man persevered, was to have been an earthly life, including what may be thought of as natural religion,—a consciousness of the love and nearness of God, a perfect spontaneity of human joy and goodness, and a knowledge of all earthly wisdom. But the higher revelations which would complete the life of man, not as an earthly but as a heavenly being, were to have been subsequently added. Therefore, when man fell he forfeited immediately the perfect earthly life, and ultimately the perfect heavenly life. His first task, then, must be to recover the life of the Earthly Paradise; and as purgation, or recovery from the fall, consists primarily in regaining Eden, the mountain pedestal of the Garden of Eden becomes by a necessity of symbolic

logic the scene of purgation. Physically and spiritually man must climb back to the "uplifted garden." Hence the key-note of the Purgatory is primarily ethical, and only by implication spiritual. Cato, the type of the moral virtues, is the guardian of the place; Virgil, the type of human philosophy, is the guide; and the Earthly Paradise, the type of the "blessedness of this life" (*De Mon.* iii. 16: 43-52), is the immediate goal. Beatrice is only realised by Dante as he had known her in the Eden-like "new life" of his youth, and by no means as the august impersonation of revealed truth. She appears to him in due course, surrounded by her escort, when he has reached the state of earthly perfection; and the vacancy of that region of earthly bliss is explained to him by the Vision of false and confused government, wherein is portrayed the failure of Church and State to bring man back to the life of Eden. To the Church as an earthly organisation, or regimen, the grace of God has committed by anticipation such revealed truth as is necessary to help the enfeebled will of man to recover the state of Eden. But the Church, as a regimen, is not to be confounded with Revelation (Beatrice) herself. The proper office of the Church, as a regimen, ends when the proper office of Beatrice begins. See *De Monarchia*, iii. 4: 107-111.

§ 2. THE DIVISIONS OF THE PURGATORY.

The details of the second cantica follow the general scheme; based on three, sub-divided into seven, raised by unlike additions to nine, and by a final member on a totally different plane, to ten.

The threefold division, which is expounded at length in Canto xvii., rests on the distinction between (i) perverse, (ii) defective, and (iii) excessive love. By perverse love is meant a delight in things which ought to grieve us, and of the three natural objects of love, God, self, and neighbour, the two first are secured (except in case of such monstrous perversion as is punished in Circle 7 of Hell) from hate. (I) Perverse love, then, must consist in taking a delight in evil that befalls others. The proud man desires to excel, and therefore rejoices in defeating the attempts of others (i). The envious man hates being over-shadowed and made to think meanly

of himself and his belongings, and therefore rejoices in the misfortunes of others (ii). The angry man wishes in his indignation to make those who have offended him smart, and so finds a satisfaction in their sufferings (iii). (II) They who are spiritually and intellectually sluggish in the contemplation of the divine goodness, or sluggish in the will to pursue it, are alike guilty of sloth, or inadequate love (iv). (III) And those who pursue wealth (v), or the pleasures of the table (vi), or carnal appetite (vii), without observing due limitations, are guilty of excessive and ill-regulated love for things which should only take a secondary place in their affections. Hence the threefold division, by sub-division of its extreme members, has given us a sevenfold division which coincides with the seven deadly sins of the Catholic Church. Besides this we have on the island at the base of the mountain those who have died in contumacy against the Church; and on the slopes of the mount below the gate we have the late-repentant. These two classes raise seven to nine; and at the top of the mountain we have the Earthly Paradise, not part of Purgatory at all, but the goal to which the purified souls are led.

10		The Garden of Eden		The Earthly Paradise
9	Love	Excessive III.	Carnality vii.	The seven circles of purgation of the seven deadly sins
8			Gluttony vi.	
7			Avarice v.	
6		Defective II.	Sloth iv.	
5		Perverted I.	Anger iii.	
4			Envy ii.	
3			Pride i.	

The Late-repentant
The Excommunicate } Antepurgatory

P. H. W.

THE CHRONOLOGY OF THE "PURGATORIO"

It is near sunrise when the poets issue at the eastern base of the Mount of Purgatory (i. 19-21), and close upon sunrise, 6 A.M., as they leave Cato (i. 107-117). The stars in mid heaven have disappeared when the souls are discharged from the angel's boat (ii. 55-57), though shadows are not yet distinctly visible since the souls recognise Dante as a living man only by his breathing (ii. 67, 68). The sun is up and the hour of Vespers, 3 P.M., has already arrived in Italy, as the poets turn westward again towards the mountain (iii. 16-26). The conversation with Manfred is over about 9.20 A.M. (iv. 15). It is noonday when Dante has finished his conversation with Belaqua (iv. 137-139); that is to say, the sun is in the north; and since the poets are almost on the due east portion of the mountain, it is not long ere the sun disappears behind the hill (vi. 51). So Dante casts no shadow, and is not recognized as a living man by Sordello, with whom Virgil converses till day is declining (vii. 43) At sunset the souls in the valley of the kings sing their evening hymn (viii. 1-18); very soon after which the poets descend (descent being possible after sunset, though they could not have ascended, *cf.* vii. 58, 59) into the valley, as twilight deepens (viii 43-51). Taking the moment of full moon to have been at sunrise on the Friday morning, it is now 3×24 hours since full moon, and the retardation of the moon is therefore 3×52 minutes $= 2$ hours 36 minutes; and the moon, therefore, has passed through the Scales and is 36 minutes deep in Scorpion. The first stars of Scorpion, then, and the glow of the lunar aurora are on the horizon, and it is just over 8.30 P.M. on what (with the reservations indicated in the chronological

note on the *Inferno*) we may call Monday evening, when Dante falls asleep (ix. 1-12). Before dawn on the next morning Dante has a vision of the eagle, and is in point of fact carried up by Lucia near to the gate of Purgatory (ix. 13-63), where he awakes at about 8 A.M. (ix. 44). The retardation of the moon is now 3 hours and 2 minutes, and when they issue upon the first terrace she has already set (x. 13-16). It is therefore about 9 A.M. About 12 o'clock noon they reach the stair to the second circle (xii. 80, 81). When the poets pass from the second to the third terrace they are walking westward and have therefore reached the northern quarter of the mount, and it is 3 o'clock in the afternoon (xv. 1-9); and their direction has not sensibly changed when they meet the wrathful (xv. 139). The sun has already set at the base of the mountain (xvii. 12) when the final visions of the circle of the wrathful come upon Dante, and he sets to the poets, high up on the mountain, just as they have completed the ascent of the stair to the fourth circle (xvii. 70-75). By comparing these data, it will be seen that the poets traverse portions of the first three circles, constituting altogether a quadrant or a little more, during this day. They start on the eastern side of the mountain, and end at the north, or a little west of it, and have spent about three hours in each circle. About three hours more are occupied by Virgil's discourse, which ends towards midnight, when the moon, which rose at 9.28, a good way south of east, now first appears due east, or a trifle north of due east, from behind the mountain (xviii. 76-81) Before dawn (xix. 1-6) on what we may call Wednesday, Dante has his vision of the Siren, and it is full daylight when he wakes. They still travel due, or nearly due, west, with the newly risen sun at their backs (xix. 37-39). They swiftly pass the fourth circle and reach the fifth, in which they stay so long that it is after ten when they reach the sixth circle (xxii. 115-120). Though they are now well to the west of the mountain, the sun has travelled with them, so that Dante casts a shadow (xxiii. 114). Indeed it is after two o'clock when they reach the stair which leads to the seventh circle (xxv. 1-3), so that by

this time shadows are visible on the mountain from near the north-east to near the south-west of its surface. As Dante converses with the shades on the seventh terrace the sun is almost due west; the poet is walking nearly due south, the sun on his right and the flame glowing redder under his shadow at the left (xxvi. 1-9). And the position is not perceptibly changed when the angel of the circle appears to them as the sun sets at the base of the mountain (xxvii. 1-6); nor have they mounted many stairs after passing through the flame, before the sun, exactly behind them, sets on the higher regions of the mount where they now are (xxvii. 61-69). Before sunrise (xxvii. 94-96) on the day we may call Thursday, Dante sees Leah in his vision, and wakes at dawn of day (xxvii. 109-114). The sun shines full upon their faces as they enter the Earthly Paradise from the western point, facing east (xxvii. 133); and it is noonday (xxxiii. 103-105) as they reach the source of Lethe and Eunoë.

∴ For the time references in the *Paradiso*, see *Parad.* xxvii. 83, 84, *Argument*, *note* and *map*.

P H. W.

The present edition of the "Purgatorio," *uniform with the* "Inferno" *and* "Paradiso" *already issued in* "The Temple Classics," *has been edited by* Mr H. Oelsner, M.A., Ph.D., *who is responsible for the Italian text (based on the editions of* Witte, Moore and Casini), *and for the notes at the end of each canto. The English version is by* Mr Thomas Okey, *joint author (with* Mr Bolton King) *of* "Italy To-day," *translator of Mazzini's* "Essays," *&c. The Arguments have been written by the* Rev. Philip H. Wicksteed, M.A., *who has also contributed the matter on pages* 432-437 *(uniform with the corresponding papers from his pen at the close of the other two volumes), and by whom most of the diagrams have again been designed.*

I. G.

October 14, 1901.

TRANSLATOR'S NOTE

The translation of the *Purgatorio* here offered to the public has been undertaken solely to enable the publishers to complete their issue of the *Commedia* in *The Temple Classics*. Its aim is to lend a helping hand to those who, already possessing some knowledge of Latin or of a kindred language, may desire to read the poem in the original Italian. It is not intended to compete with, still less to supersede, any existing translation. Some experience in introducing Dante to English students has convinced the writer how essential it is, if interest and enthusiasm are to be maintained, that the text should be studied in Italian. Few are they who begin their author in a translation but who soon decide, either to drop the study, or to learn to read him in the original. The difficulties that beset the reader of the *Commedia* are not so much philological as exegetical. Of the supreme poets none loses so much by translation as Dante; none so quickly repays a study of the original text. Many passages indeed are clearer in Italian than in English. It will be found that text and translation correspond consistently *terzetto* for *terzetto*, but not line for line, and that for greater clearness the text has generally been construed in accord with the English rather than the Italian idiom. Where a literal rendering would convey no meaning a paraphrase (as in xxix. 47) has been hazarded, and the technical equivalent, when thought necessary, given and explained in a note.

The translator is keenly conscious how far he has fallen short of achievement, and will welcome any suggestions for the improvement of his work. He hopes that at least his labours will facilitate the passage of a few pilgrims through the *secondo regno*, and further in some small way the ever-growing interest in Dante studies in England.

T. O.

EDITORIAL NOTE

I DESIRE to acknowledge once again my special indebtedness (in the way of references and historical data) to Mr Paget Toynbee's *Dante Dictionary*, a work to which all Dante students and scholars must turn with gratitude; and to express my heartiest thanks to Mr Wicksteed for a number of valuable suggestions (relating especially to astronomical, philosophical, and allegorical points, and to the finer shades of the poet's meaning), which, I feel, impart to my *Purgatorio* notes any distinction they may be found to possess. Dr Moore kindly consented to my reproducing the diagrams on pp. 34 and 35 from his *Time-References*. The map of Upper and Central Italy is copied, with certain alterations, from the one prepared by Witte for Kannegiesser's German translation of the *Commedia* (Leipzig, 1843). Reference should be made throughout to Mr E. G. Gardner's *Dante* in the *Temple Primers*. A useful handbook for the numerous historical passages illustrated by Villani is Selfe and Wicksteed's *Selections from Villani's Chronicle*. For the general scope of the notes the reader is referred to the Editorial Note at the close of the volume containing the *Paradiso*.

H. O.

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